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I cannot see, for my part, why *The Mirror* should not have a little war news. A paper nowadays looks incomplete without big black letters and pictures of men in slouch hats, and battle ships, and bombs exploding all over the place.

As for the printed matter, that's easy. And the bulletin! Just give a man a piece of chalk and a vivid imagination and there you are.

The man with the chalk can have more fun with a crowd of people in about half an hour than a whole life time of comic weeklies and colored supplements. For instance:

Bulletin Number 1.—"A Spanish spy has been discovered on the *Puritan*. He was fooling with the powder magazine and will probably be hung."

Bulletin Number 2.—"Spy discovered on the *Puritan* has been condemned to death, and will be shot at sunrise. His name is Ginsling."

Bulletin Number 3.—"Ginsling, the Spanish spy, will be hung from the yard arm at sunset to-day."

Bulletin Number 4.—"It is denied that Ginsling will be executed. He has not been tried yet. It seems that he was picking the lock of the refrigerator, not the powder magazine. He now denies that his name is Ginsling."

Bulletin Number 5.—"We learn on high authority that the sailor whose name was said to be Ginsling and who was at first supposed to be a Spanish spy is in reality a native of Rochester, N. Y. The report published in some unreliable morning papers to the effect that he was discovered putting a bomb in the powder magazine turns out to be a mere newspaper rumor. The man, whose name is Deleahanty, was secreting a Bologna sausage in the ship's icebox when he was discovered. The fact that a copy of the *Flimsy Magazine* was found in his pocket gave rise to the ridiculous story that he was firing the powder magazine."

So long as the chalk lasts it is possible to keep this sort of thing up indefinitely. The man in the torpedo boat and the man in the stove hole may be having lots of thrills out of this war, but for a really pleasant job the man with the chalk has the map.

And, by the way, the proper costume for a bulletin man is a bicycle suit. I have been trying for some time to figure out why they all wear bicycle suits.

I have come to the conclusion that it is to give the idea that they are called away suddenly to lunch or to take a drink, and as the wheel is the quickest way of getting about they dash over the cobble stones to the nearest telegraph office or bar, and then dash back and take up the chalk once more.

A good lie well told is better than the truth, they say, and the bulletin men are making records. The next play I write I am going to have a bulletin board in the centre of the stage, with war news coming over a grapevine wire in full view of the audience.

May hasn't been particularly merry so far, has it? The mornings have been like nights, and the rain clouds have hung over the earth like a pall.

I think I must have heard that last line somewhere before, but it's true, and it aptly expresses the atmospheric conditions that have existed during the last week or two.

I wonder if there really are persons whom the weather does not affect—who are just as cheerful in the face of a drizzly, gray, murky sky and the sun on a strike? I have heard people say that they never thought of what sort of a day it was. Do you believe that? I don't.

Then there are people who refuse to talk about the weather, and who make funny remarks about the people who dare to discuss it. They are apt to be those calm, logical persons who annoy one with their different points of view.

For instance, the other day one of those superior and reasoning beings called on me. Some thing dreadful had happened. The janitor had fallen down the air shaft. I won't give you the details, but naturally it would shake one up a bit.

I don't mean the janitor. He was shaken almost in two; but a mere tenant. I was dreadfully nervous, and poured tea all over the man's hat, which he had put down on a chair.

Perhaps this irritated him. But he didn't show it if it did. "Oh, dear!" I said; "you must excuse me, but I—my hand shakes so." The janitor has just fallen down the air shaft. "Well, that's his affair, not yours!" said this person. Now wouldn't that annoy you?

I tried another tack. "I suppose you have heard about the death of Mr. J.'s wife?" I said, taking a biscuit. "What a dreadful thing!"

"Do you think so?" he asked.

"Why, certainly!" I answered, somewhat indignantly. "Don't you?"

"No," he said, quietly; "I think it is all the way you look at an occurrence of that sort. It may have been dreadful to J., and perhaps to Mrs. J., but to you and I—no."

Pleasant task to keep up a conversation with a person like that, isn't it. I would rather sit and talk to the refrigerator any day.

I must say that I prefer foolish people once in a while. Or perhaps I should say I prefer people who are foolish once in a while.

Is there any keener joy than that delightfully youthful thrill one feels after doing something particularly idiotic? To be sensible means to have responsibilities.

To be frivolous and foolish means that no one will ever expect anything from you. There is no more satisfactory condition of life than to have every one regard you as a chump.

I don't say to be a chump, but to be regarded as one. That is what takes genius. Any one can be one. That's dead easy. If I could start over again I should strive to be consistently foolish all the time.

It is having common sense that puts lines on one's snowy forehead and gives one web-footed cheeks. You want to get a pair of high-heeled shoes. Common sense stops you. That joke is unintentional.

You see a silver gray tailor-made gown lined with rose pink silk, and are just about to have it sent home when common sense whispers in your ear: "A darker one would be better; besides, you haven't paid for the last one."

It is a terrible addiction to be born with too much sense. That's my trouble.

That's why I always enjoy any unconscious

foolishness that I may be guilty of. I am quite happy now over an occurrence of the day before yesterday.

I have been presented with a beautiful pug dog, whom I have christened Merry Ha Ha. He is a beautiful and affectionate little creature, but I soon discovered that when left alone he would wander through the house and destroy choice bric-a-brac, rare prints, and even furniture.

He ate an oil painting of McKinley clean out of the frame, and chewed up an American flag the same afternoon. So next day I decided to tie him up when I went out. I looked about for a nice, cool dry place, out of reach of anything in the line of decoration, and decided on tying him by his leather leash to the tangled network of pipes underneath the kitchen sink. This left him three yards of liberty and time to play with if the time hung heavy on him.

I came home in two hours to find that he employed his leisure time by climbing in and out of those pipes in such a manner that he was now fastened by about one inch of strained leather attached to his collar, and that he was in danger apparently of choking.

I rushed to his rescue. Taking him carefully in my hands I unwound him, putting him back through the spaces and loops of the pipes through which he had crawled. Sometimes I made mistakes, and had to put him back again and start over. Some of the places through which he had managed to crawl were so small that I had to use force in getting him through.

When I had finally unwound him and he crawled, and eyed and dejected, into his basket, it occurred to me that I might have unhooked his collar and let him free.

He is on the road to recovery now, and is

give you an instance of my method of inventing a sensation scene: I pick up a newspaper, and read how two painters have fallen from a scaffolding. One of them is killed, the other escapes with a broken leg. Now suppose I put this episode into a melodrama. The critics sneer, "Impossible! The thing couldn't have happened." For the sake of dramatic effect, I make the villain of the play lean out of the top story window and cut the rope that supports the scaffolding. The critics ridicule this as melodramatic and impossible.

"You were once a critic yourself, Mr. Marble?"

"Yes; I wrote for the *Evening Telegram* years ago. When Milton Nobles first produced *The Phoenix*, I remember that in one particular scene the lights in the theatre suddenly became extinguished. A man came out with a torch and lighted the footlights. Next day I wrote a 'guying' notice of the play, using this episode as a vent for my cynicism. When I grew older and began to write plays myself I felt that I had done Mr. Nobles and his play a great injustice. For the sake of being funny and amusing my readers I had written a 'guy' criticism when a serious notice of the play was demanded. I never forgot this meanness of mine. It has been a thorn in my side all my life. To-day there are several critics in New York who prefer to be jocosely rather than critical. Facetious criticism is a rank injustice to any author. Mind you, I don't take my own plays seriously. They are written to satisfy a certain class of theatregoers. I am content if they accomplish their purpose."

"Melodrama requires a special aptitude?"

"Yes, and it requires experience. One has to know one's audience. When I go to see a play



LESLIE HASKELL.

doing as well as can be expected. I don't think he sees the joke. It certainly is on him.

THE MATINEE GIRL.

SCOTT MARBLE ON PLAYWRITING.

"I have just completed my latest melodrama," said Scott Marble in conversation with a *Mirror* man last week. "It is called *The Daughters of the Poor*, and, as the title implies, the play is a local melodrama. The scene of action is confined to Bester Street. My inspiration for the work came after a 'slumming' tour which opened my eyes to the dramatic possibilities of our cosmopolitan life."

"Haven't Harrigan tilted the local field pretty thoroughly?"

"Oh, there are always fresh phases of life to be observed. For example, I saw a man going through Bester Street with second-hand dresses pinned to a cane. Think of it! A sort of peripatetic clothing store. I put this type into my play."

"What are some of the other characters?"

"I have two strong contrasting types—two brothers, one a man of generous impulses, the other the quintessence of meanness. Then I have a blind girl for a heroine. In the first act she is evicted from her home in the tenements. In the second act she is abducted. In the third act she is rescued. The final act, of course, rights her wrongs and brings her happiness. This may sound very conventional, but I pride myself on having written a melodrama which is in a quieter vein than most of my other pieces. I endeavor, too, to show some of the abuses of the installment system, under which the poor of this city suffer intensely. Dickens did not seem to espouse the cause of the poor. His novels of low life worked many a reform."

"Will you introduce a sensation in the play?"

"Yes; the third act will have a sensational thunderbolt effect. I suppose the critics will sneer, as usual. When they go to see one of my plays they pick up the programme, and say, sarcastically: 'Now, what isn't going to be this time, Mr. Marble? A boiler explosion, a railway collision, a falling house, or some other like catastrophe?' The critics forget that these things happen in real life, and it is perfectly legitimate to introduce them in a melodrama. But no. They sneer and say: 'This is impossible! Absurd! Nothing like it in nature!' To

I watch the audience as well as the piece. I observe the effect of certain lines. In catering to a popular audience you can't afford to be subtle. Give them some real wit, and it will pass unnoticed. Give them psychology in characterization and they fail to understand. Give them complexity of plot and they can't follow you. I tell you, sir, the humor has got to be give-and-take. The characterization must be broad and general. The plot must be as plain as a pike-staff. Now, it isn't everybody who can gauge the peculiar needs of the popular audience. The critic who turns up his nose at a play that is accepted by the popular audience forgets that the author of the play, whoever he may be, gains his end in pleasing his audience."

The *Daughters of the Poor* will be produced at the Star Theatre early in the autumn.

LESLIE HASKELL.

Leslie Haskell, whose portrait appears upon this page, has been for three seasons a member of Charles Frohman's company, playing during the first season the ingenue role in *Charley's Aunt*, and for the rest of the time *Wilber's Ann* in *The Girl I Left Behind Me*. The part last named was especially congenial to Miss Haskell, whose thoroughly natural, winsome, piquant impersonation of the bright little backwoods girl won everywhere the unstinted praise of press and public, and the picture here published gives an excellent idea of her charming appearance in the character. Miss Haskell intends to sail for Europe as soon as she has arranged her plans for next season.

STUART ROBSON'S PLANS.

"Mr. Robson will open his next season at Wallack's, as already announced," says Manager D. V. Arthur. "We have not yet decided upon our opening play. We have a new comedy by Augustus Thomas, which has not yet been christened. Whether we shall open with this or some other piece has not yet been determined. Mr. Robson's season has been exceedingly good. We made money with *The Jucklins*, a new version of Oplie Read's novel prepared especially by Augustus Thomas. Possibly this piece may be used during our stay at Wallack's. We have not yet engaged our company for next season, and really our plans have not sufficiently matured for publication."

GOSSIP.



Otis B. Thayer is pictured above in the character of Benjamin Bascom in *The Tarrytown Widow*, the role originated by Joseph Hart. Mr. Thayer, who is with the company now touring West, has had from the newspapers at every point played very enthusiastic notices which have most favorably compared his impersonation with that of Mr. Hart. Mr. Thayer has been on the stage only four years and has made remarkable progress. He was principal comedian with the David Henderson Opera company for a season, and has established a strong reputation for versatility, character old men being his particular line. Mr. and Mrs. Thayer (Beatrice McKenzie) will join the Stuart Harold Opera company at Milwaukee for the Summer, but have made as yet no plans for next season. Mrs. Thayer is now playing the title-role in *The Tarrytown Widow*.

Frank Ambrose is at his hotel, Orient Point House, Long Island, making ready for the Summer. The house is protected by guns on Gull and Plum Islands. Two heavy ten-inch guns were placed in position on Gull Island on April 27. "The house is not in much danger," says Mr. Ambrose; "though the British landed near it several times, the Spanish cannot land once."

George W. Lederer suffered a severe sprain of the left leg, May 1, in a carriage accident at Greenwich, Conn., where he was looking for a Summer home.

Joseph Arthur's American comedy-drama, *On the Wabash*, was successfully produced for the first time on any stage by Edward C. White, with a special cast and appropriate scenery, for copyright purposes, at the Lyric Theatre, Hoboken, N. J., last Tuesday. The cast was headed by Mildred Holland.

Owen Ferree has assumed the management of the vaudeville department connected with the Packard agency. Mr. Ferree prophesies a boom in vaudeville during the war period. Light and amusing entertainment, he thinks, will meet the need of all classes of theatregoers.

Alexander Kearney, who appeared as William J. Bryan in the recent political play, *The Curse of Gold*, is credited with giving a remarkable personation of the young silver leader. Mr. Kearney's personal resemblance to Bryan was a great aid to his success.

At a meeting of the directors of the H. C. Miner Lithographing Company the following resolution was adopted last week: "Resolved, That in the event of any of the employees of this company going to war against Spain their positions are to be held for them, and that they be guaranteed at least three months' employment upon their return. This to apply to men who are, or have been during the past year, in the employ of the company."

Priestley Morrison has closed a pleasant and successful season of thirty weeks with Lillian Tucker, under management of Charles C. Vaught.

An injunction was granted by the United States Court in Chicago, last week, against John D. Hopkins, Ben R. Vernon, Charles Elliet, and the Tri-State Amusement Company, prohibiting them and others from playing *The Strange Adventures of Miss Brown*. The defendants produced this play in Chicago and St. Louis, it is alleged, without authority from the owner, Sidney Cohen, or his agent, H. D. Grahame.

J. B. Dickson, of the old firm of Brooks and Dickson, has just closed contracts whereby he gets control of Hoyt's *A Trip to Chinatown*. He will personally direct the tour of the attraction.

Warren G. Richards, in his capital impersonations and songs, appeared with strong success at the Colonial Club on April 23, at the Manuscript Society on April 29, and at Chichester Hall before the Wanamaker Business Women's Club on May 4.

George C. Boniface, Jr., was engaged last week by Paul Steindorff as principal comedian for the opera company that opens in *The Beggar Student*, at the Harlem Opera House, May 25.

Emma Brennan, of A Southern Romance company, will give an original Ethiopian sketch, entitled *Ann's Merry Brigade*, at the coming benefit of the Professional Woman's League at the Olympia. Miss Brennan will be one of the tumbos in the minstrel first part.

Archie Boyd will probably play Burr McIntosh's part in *Way Down East* next season. Mr. McIntosh has announced his intention of starring in his own play, *College Days*.

Julian Potter, grandson of Bishop Potter, has accepted the position of advance representative with Wilton Lackaye. He joined the company at Washington to do the advance work for Charles O'Malley.

The portrait of Alice Nielsen published in *The Mirror* last week was from a copyrighted photograph by Scullam, New York.

The Lambs' minstrel tour will begin on May 23 in this city, at the Metropolitan Opera House.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, May 7.

To-day adds another to the list of closed houses, seven of the fifteen regular theatres in the Borough having now dropped from the competition in the order noted—American, Amphion, Park, Columbia, Lyceum, Academy of Music, and lastly Hyde and Behman's, where the final week's olio has included W. C. Mathews and Nellie Harris in their familiar tramp and soubrette turn. Walter F. Talbot has sung ballads, followed by Alice Montague and Boyer West in musical sketch, after which Harry Stanley and Adelle Jackson have been seen in Before the Fall, which has been made notable by Miss Jackson's meritorious singing. The Olympic Quartette, which has reached its majority, having kept together as an organization since 1871, caught on in good shape with old material brought up to date. Beatrice Moreland appeared to decided advantage in A Game of Golf, in which she was assisted by Charles Seay. Miss Moreland's intelligence and pleasing stage presence proved important factors in making good to her auditors that which would have been flat and unprofitable in the hands of others less well equipped. Beatrice and Diana received a hearty welcome and Diana has dismissed the kindly audience with her beautiful prismatic mirror dance effects. The season, which began here on Sept. 6, has comprised two performances a day for thirty-five weeks, enlisting the services of nearly all the best features shown in vaudeville across the Bridge. Among the principal recruits from the legitimate stage have during this season been Harry Stanley and Behman's may be mentioned Clara Morris, John T. Sullivan, Minnie Seligman, Maurice Barrymore, Pauline Hall, Felix Morris, Isabelle Urquhart, Edward Harrigan, Annie Yeomans, Milton and Dollie Nobles, Johnstone Bennett, S. Miller Kent, Eleanor Barry, Auguste Vasey, Bessie, Mollie Fuller, Frederick Hallen, Alice Atherton, Odell Williams, Julie Kennedy, Bert Coats, Vesta Tilley, George W. Leslie, Lizzie Evans, J. K. Emmet, Daisy Lovering, Howell Hansel, Lillian Burkhardt, Forrest Flood, Baroness Blanc, Eugene O'Rourke, Walter Lennox, Beatrice Moreland, Billy Emerson, also Tony Pastor. Manager Henry W. Behman's annual benefit, named for May 8, will be a continuous performance running from 2 o'clock until 11 at night, from which time the house is to remain dark until September.

At the Montauk, E. H. Sothern has filled his second engagement on this side of the river this season. The week has been taken up with Lord Chumley, save on Thursday night, when his largest assemblage of Sothern gave a satisfactory rendition of Claude Melnotte, the title-role of The Lady of Lyons being pleasingly essayed by Virginia Harned. The production in its entirety was one of the most commendable of the year. An especially happy bit was that of the Landlord as given by the veteran Owen Fawcett. Howland Buckston's Colonel Dumas, the Deschamps of C. P. Flockton and the Beaumont of Arthur Lawrence were all praiseworthy, as was also the work of Kate Patterson-Gelton and Blanche Weaver as Madame Deschamps and the Widow Melnotte. This play is named for repetition at the Saturday matinee. For the last week of his regular season, Colonel Sinner will present John Drew in One Summer's Day.

The Chimes of Normandy has rarely been heard to better advantage than as sung at the Grand Opera House by the Jaxon cast. For the latter half of the week The Bohemian Girl has been the offering. Next week's selections are Fra Diavolo and Faust, with Puffinberger, Cavalieri, Bastien and named for May 18. It would now seem that it is the intention to hold the field at the Grand for a time at least, while the Castle Square people are domiciled at the Montauk.

The Bijou has exhibited Gettysburg, previously seen over at the Lyceum in December. As a war drama it will never dethrone Shenandoah, Secret Service, or Held by the Enemy, but for noise, bluster, and slam bang it could give these plays cards and spades. Business has been large. Manager Harry C. Kennedy next brings to view The White Squadron.

The Cherry Pickers has been greeted with good houses at the Gayety, where Manager Bennett Wilson next presents Eight Bells.

Laurent Howard's principal headlines at the Brooklyn Music Hall have been John C. Rice and Sally Cohen, who have been followed up by Barton and Eckhoff, the Four Troubadours, Fields and Salina, Carletta, Lorenzo and Allen, and Annie Whitney.

Lee Ottolengui, so long identified with the Amphion, has assumed the local management of the Newark Theatre, on behalf of its lessees, Hyde and Behman. There has been some gossip about that the Barry children might possibly be the objects of a second benefit, which, if held, would be given on the stage of the Montauk. The Seidl Memorial at the Academy of Music on Monday night was the closing performance at that place, which has now been darkened for the Summer.

SCHENCK COOPER.

SAN FRANCISCO.

Ferris Hartman made his bow to his old California friends at the Alcazar April 25, and received the kind of a welcome that this city is accustomed to bestow upon her favorites. There was nothing half-hearted about it, and it certainly left nothing to be desired by either Mr. Hartman or his co. On the opening night the theatre was packed to the last row of the top gallery, and it soon became a question between stopping the sale of admission tickets or removing the enormous stands of flowers from the foyer, as there hardly seemed room for both. In response to a persistent demand for a speech the star was constrained to make one, and while it was not very much of a speech, it went just the same, for the people on the outside of the footlights determined that anything that Ferris said should go.

The play tells in a simple way the numerous troubles of a purser on a Peninsular and Oriental steamer, who is compelled by the rules of his company to sail without his wife on the day after the marriage. The wife, however, goes incognito as a passenger, and everybody falls in love with her, properly enough, since the marriage is concealed, while the purser, on his part, is pursued by an ancient dame, a frivolous divorcee, who supposes he is going to marry her, and makes desperate love to him. The complications which arise make the play, and the fun can be imagined. Mr. Hartman himself is excellently suited to the part, and is exceedingly amusing in the role of the purser, who is the rights of a star. The lines are liberally embellished with jokes that are essentially Hartmanesque. He has several topical songs, of which he makes the most, and there are few people who can sing topical songs better than the genial Ferris. Aside from his singing and jokes, his performance was a clever exhibition of legitimate comedy. The play is well cast. Mr. Richardson as the Doctor makes the most of his part, and Mr. Blakemore as the Captain does a capital bit of work. John H. Brown is also entitled to praise for the clever way in which he handles his part. Among the ladies, Alice Johnson, a very handsome woman, sings some excellent songs and is liberally cheered, and little Gertrude Carline and Althea Lane receive much favor at the hands of the audience. The Purser will run another week, to be followed by the French pantomimist, Pils-Morin.

The Gay Parisians at the Alcazar 25-1 did an enormous business, packing the house to the last row, and the demand for seats for the coming week is very large. On the opening night, 25, L. R. Stockwell made his first appearance at this house and received an enthusiastic welcome. He is most excellently cast as Joseph Pinglet, being intensely funny, winning storms of applause nightly. A valise show as Mathieu was an excellent opportunity for character acting, of which he makes the most, being particularly good in the ghost scene. Frank Dennithorne, Charles Bates, and Howard Scott have congenial roles. During the early part of the week W. H. Pascoe played the part of Paillard, but owing to his departure 28 for Los Angeles to relieve Wright Huntington, who is at present playing with the Bolasco-Thalco at the Burbank Theatre, this role was assumed by Charles Bates in a very creditable manner. Gertrude Foster as Marcelle is entitled to great praise for her excellent work. Mrs. F. M. Bates is, as usual, good in a congenial role, that of Angeline, and the remainder of the cast is well filled by Fred Fairbanks, Charles Warner, Polly Tupper, Pearl Landers, Marguerite Voeys, Laura Crews, and Fay Courtney. The comedy is

well mounted and excellently staged and will be continued another week.

The Tivoli began its third week 25 with Sinbad the Sailor. Many new songs and jokes of an exceedingly patriotic flavor have been added. Thomas Leary has evolved a striking song entitled "We Won't Do a Thing to Spoil," which plays upon the feelings of the audience and carries away the house nightly. Mr. Stevens has received a new song from New York entitled "Lulu Lu," which made a hit, and Rafael also has a new song, composed in this city, entitled "Best of All." Helen Merrill sings "The Story of Kiss," written by Carrie Roma, and pretty Miss Hall has also several new songs, and altogether the revised edition of Sinbad the Sailor is much too good to be missed and the audiences have been large. Wang, in which Edwin Stevens will doubtless repeat his former great success in the title-role, will be given an elaborate production commencing 2.

At the Columbia Theatre the bill for the week 25-1 was The Nancy Hanks, and it is indeed a pity that Marie Jansen did not see fit to open in this comedy, as it is much better than Delmonico's at Six. Indeed it is quite clever, and there are several strikingly amusing scenes in it. Miss Jansen's own personality is charming, and whatever success attends her productions is due almost entirely to herself. Everybody in her support does his best, and altogether the performance is a very attractive one, and business was a decided improvement over the first week. Robert Mantell in A Secret Warrant 2.

At the California Theatre 24-1 a locally organized co. produced a Triby. The performance was satisfactory. There are some weak spots in the production, but several of the characters are exceedingly well handled. Frederick Paulding as Svengali gets the peculiarities of the character and the magnetism of it to a splendid degree, though his make-up is considerably overdone. Triby is given a good characterization by Fanny Gillette, who plays the part with a naturalness that is very fetching. The Laird is fairly good in the hands of H. S. Duffield, and Bert Morrison as Billie performs his part in an upright and simple way that is worthy of considerable praise. Phoebe McAllister is fairly good as Madame Vinard, and William Brewer does the best he can with Zor, though we have seen that part so well performed that Mr. Brewer hardly bears comparison with other actors in the same role. Taken altogether, however, the performance is well worth seeing. A Texas Steer 2.

On the evening of 30 Madame Melba will appear for the last time in this city in a mixed programme. The advance sale has been very large and there is no question but what the house will be filled. This has been a remarkably successful engagement from every point of view.

Manager Morosco was very successful during the week 25-1 with The Wicklow Estman, the play being very well cast and effectively staged. Lettie LeVine was specially engaged for the leading role of Nora Dolan, in which she did some clever acting and received numerous curtain-calls. Lawrence Underwood, also specially engaged for the part of Major Anderson, displayed much ability and was considerably successful. Mortimer Snow made the most of Larry Quinlan, Maurice Stewart did his usual good work as the gooson Patsey, and Landers Stevens had another opportunity to display his ability in a heavy part, that of Silas Douglas. Fred Butler as Dick Conway was good. Lorena Atwood gave satisfaction in her impersonation of Stella Anderson, and Julia Blanc sang an amusing song as Mrs. Nancy Dugan. The rest of the cast was in good hands. The Hearts of New York, with Lettie LeVine as Pinky, will be the attraction 2.

The Passion Play pictures, now being given at the Baldwin Theatre every afternoon and evening, are proving a strong attraction.

Harry Corson Clarke has returned to San Francisco after a successful tour in What Happened to Jones. He broke the record in several of the houses at which he played, and the close of his season at Salt Lake City was remarkable for attendance and enthusiasm. He will take the play on the road next season. W. W. KAUFMAN.

BUFFALO.

Charles Coghlan in The Royal Box appeared at the Star April 28-30. Business was fair, but the receipts did not approach the figure that the merit of the production warranted. Mr. Coghlan's adaptation of the play of Kean is excellent. Mr. Coghlan as the easy-going, good-hearted Clarence made a deep impression. Charles Stanley as the constable gave a fine bit of character acting, and Charles Plunkett was excellent as the dresser. Grace Finkling was as charming as ever, and received much applause for her artistic work. The third act would be much more effective if the box were built upon the stage. Julia Marlowe 9-14. Roland Reed 16-18.

The Lyceum had Hogan's Alley for its attraction 27. The play is the same old hedge-podge of Irish wit, specialties, and songs, and seemed to please Gilmore and Leonard were the stars of the co., and made a good impression. The LePage Sisters were the recipients of much applause throughout the week. Others deserving mention were the Shirley Sisters and Mzie King. Business excellent. McKee Rankin co. in East Lynne follows.

Three members of the R. P. O. Elks 25 have gone to the front with the Sixty-fifth Regiment. The lodge has passed a resolution remitting the dues of all members enlisting, and has donated a handsome sum to the fund for the relief of soldiers' families.

Bob Strait, well known in operatic circles, is in the bicycle business here. He will join the DeWolf Hoppe co. in a few days.

Sousa's new patriotic spectacle, The Trooping of the Colors, will hold forth at Music Hall 13, 14. Big business is assured.

Manager John H. Meech has organized a co. for a short Spring tour throughout the Western part of the State. He (John Meech) will be at the head of the organization.

Master Dan McCarthy visited friends in town last week. He is doing his singing specialty with the Waite Comedy co.

Kingling Brothers' Circus will appear here later in the month. Up to date this is the only circus booked here this season.

A programme of a Niagara Falls Music Hall recently announced as the feature of the bill "Daisy Dew, America's Own Soft Shoe Dancer." Regards to "Biff" Hall.

Pygmalion and Galatea was presented by local talent at Concert Hall 3. The comedy was a success, the benefit, R. P. O. Elks 25 Cincinnati entertainment fund, and was well received.

A few days ago a ziti-tongued young man, who gave his name as Charles J. Arnold, made his appearance at the home of Richard Scoville, a farmer of this vicinity. He stated that he had been a member of the Burket and Wilson Minstrel co. that had crisscrossed the country in search of employment. He was given a situation and became a great favorite with the country folk. One morning last week when the farmer went to call the ex-burket artist for breakfast, to his great surprise the wandering minstrel was missing, as were the farmer's wife and overcoat and watch, which Arnold had taken with him as a memento of his boyhood's happy days down on the farm. Pinned on the wall was a slip of paper, with the following written thereon: "To any old bank of the Wahash. Pay to bearer his money's worth, and charge same to the man who wrote 'Take your clothes and go'."

The Buffalo Permanent Opera co. will present two operas at Music Hall in the near future. One of the performances will be for the benefit of the families of enlisted soldiers.

The season at the Lyceum is booked up to June 7. Manager Laughlin is considering the advisability of putting on a stock for the Summer season. The regular season of the Star will probably close 18. A season of Summer opera may follow.

RENNOLD WOLF.

DENVER.

A triple attraction consisting of Anna Held, A Gay Deceiver, and The Cat and the Cherub opened at the Tabor April 24 to a large house. Business, however, throughout the week was but fair. Anna Held did not create quite the impression anticipated, judging by the advance notices. She was fairly well received, however, but the consensus of opinion was that she really was not so terribly shocking after all; and as most of the people who went to see her were prepared to be shocked, they were naturally a bit disappointed. She had beautiful eyes and an artistic manner of arranging her hair, as well as some ways that are fascinating, though piquant, she isn't pretty, and she cannot sing. The Cat and the Cherub was the feature of the programme. This wonderfully dramatic little Celestial play is as clear cut as a cameo. It is unique

in its subject matter and has about it a tragic intensity as appealing as it is effective. In its interpretation pronounced success was achieved by William Beach, Charlotte Deane, and Edwin Holland. A Gay Deceiver is quite an amusing comedy, and it was exceedingly well handled by the company engaged in its performance. William Beach displayed his versatility by a delightful comedy portrayal in direct antithesis to his Chinese doctor in The Cat and the Cherub. W. A. Kennedy was just as artistically unctuous as he always is, and Harry Mills contributed a neat character bit, while Lizzie Evans and Marie Valleur made the most of their somewhat limited opportunities. Clay Clement in The New Dominion houses upon the two first floors continue to be the rule at the Broadway Theatre, where the Woodward Stock co. is in the fourth week of its season. For week 21 The Runaway Wife was presented. Emotional scenes in this drama were not well handled. James F. Fulton and Cora Ernest were fairly successful as Arthur Eastman and Lady Alice. The specialties included Frank Bush, Conway and Swan, Beulah Blithen, and the Whitney Brothers, the specialties of the last named team being probably the best of the lot. The Silver King will be the next bill on for the Stock co.

In Old Madrid, an attraction which has gotten the science of reducing a salary list to a minimum, opened at the Lyceum 24, and is played by a company of five people. It is used as a starring vehicle by Francis Jones, a fairly good-looking young man, who appears exceedingly well satisfied with himself, and sings songs with a throaty voice, and to the accompaniment of many gestures. Daniel Sully in O'Brien the Contractor will appear at the Lyceum week commencing 1.

Manager R. L. Giffen found in his post-office box the other day a somewhat unusual communication addressed to "The Denver Theatrical Training Co., Manhattan Beach." The communication was from one Fronie La Wank (a splendid name, by the way, for "Biff" Hall's soubrette album), who stated that she was "desiring to come and learn," and wanted to know "do pupils furnish their own living, or do you pay wages while training?" The applicant also stated, "I am thirty-eight years old and young for my years."

Harris and Bauman will in a few days open Chutes Park to the public. Among the many attractions of the park will be a "shooting the chutes," bicycle tracks, a scenic railway, and many other open air amusement features.

R. L. Giffen, who has about completed the engagement of his stock co. for Manhattan Beach this Summer, will go to New York shortly, arriving there 13, to complete the roster of the co. and make arrangements for the opening play.

F. E. CAUSTARPHEN.

JERSEY CITY.

Manager J. E. Sackett assumed the management of the Academy of Music 2 for a Summer season, with two performances a day at popular prices. Drama and vaudeville are offered. A stock co. presents the plays and about six specialties are given—between the acts of the play and afterward. Sydney Grundy's comedy, The Arabian Nights, introduced the stock, and was an excellent venture. The play was well handled. The stock members are Severin De Deyn, Conrad Cantzen, Thomas Meegan, Harry Brinsley, Eleanor Merron, Tempa Evans, Theresa Newcomb, Polly Stockwell, and Walba Meegan. All the performers are capable and will become favorites with our theatregoers. Among the vaudeville people are Ward and Curran, in a good singing act; Carpes Brothers, who are clever acrobats; Cooke and Oaten, new illustrated songs and war pictures; Harper and Harper, a rattling good colored team; May Bell, a pleasing musician; Baby Russell, songs and imitations; the Mayors, in a very good act. Owing to a defect in the electric light, the cinematographic had to be postponed until 9. Friday evenings are to be ladies' souvenir nights. Turned Up will be played by the stock 9-13 (as the Elks have the house 14 for annual benefit). Besides the comedy there will be vaudeville acts by Barnes and Sisson, Hart and Leo, Walter and Mamie Deaves, Frank Whitman, Curran and Vera King.

Buffalo Bill is billed for 21 at Oakland Park. Manager Sackett introduced himself to the audience at each performance at the Academy of Music 27, outlining his policy, and informed the occupants of the gallery that he would countenance no disorder which would annoy those in other parts of the house. He won many friends.

Will C. Emmett's comedians are organizing here for a tour of the State in the nautical comedy-drama The Nancy Bell, opening here 11, 12. The specialty people are the Castledown Quartette and Nugent Brothers. The co. is made up of good people.

After having three co. booked for the annual benefit of Jersey City Lodge of Elks, No. 211, at the Academy of Music 14, each of whom canceled, the committee has signed with Smyth and Rice to produce The Old Coat.

Some of Hoboken's citizens have requested Manager R. P. O. Elks 27, of the Lyceum Theatre, to give a testimonial benefit. He has accepted, and the event will take place 18.

Joseph Arthur's new play, On the Banks of the Wahash, received its first production at the Lyric Theatre, Hoboken, 4 matinee with Mildred Holland in the leading part. It is a comedy drama and combines the best points of Mr. Arthur's previous productions. The scenes are laid on the Wahash River. Wit and humor bubble through many scenes and relieve the tension of interest. The cast was satisfactory. Miss Holland being particularly good, much of the success of the play being due to her admirable acting. WALTER C. SMITH.

DETROIT.

The Cummings Stock co. is having everything its own way at the Lyceum Theatre. It has planned all along to give the public the best within its power, and the appreciation of the people is shown in the immense audiences in attendance at every performance. The co. has a very extensive repertoire, and a method was adopted at the beginning of the engagement whereby the plays most pleasing to the majority are given. Slips were prepared on which were given the names of a large number of plays. These slips are distributed to the audience each week and everyone is requested to check off the play which they would most like to see put on the following week. The play which receives the largest number of votes is then given. Lord Chumley was the choice for this week, and was given its first performance 1 with Ralph Cummings as Lord George Cholmondeley, a character which he takes admirably. He was splendidly sustained by the members of the co. in their allotted parts. The best assistance was lent by Elsie Douglas as Meg, Helen Byron as Jessie Deane, Julia Hanchett as Lady Adaline, Bertha Creighton as Eleanor Butterworth, Harry Glazier as Lieutenant Butterworth, and Frank Drummer as Le Sage. Addison Pitt, George S. Christie, and John J. Shaw also did good work. The play was put on in a first-class manner, careful attention having been given to all the details, and everything in the way of costuming and scenery is not only adequate but liberal and admirable.

Flood Tide, the new play written by Edward Weitzel, of this city, and Mrs. Orcutt, of Chicago, Mass., which was put on for a trial performance at the Empire Theatre April 28, was given a hearty reception, and it was universally agreed that it was a splendid success. It is expected now that it will be taken on the road next season.

The Passion Play in the form of moving pictures is being given at the Empire Theatre 27. The representation is conducted by Dr. W. F. Fennell. A descriptive lecture of the scenes is given by Mr. James Skelly, and appropriate music is rendered between times.

Thomas W. Keene will come to the Empire 12-14. At Whitney's Opera House The Land of the Living began a week's engagement 1. Lillian Washburn is the star of the co. Large business. Porter J. White as Faust.

Sousa gave his splendid spectacle, The Trooping of the Colors, at the Light Guard Armory April 29, to an immense audience, and on Sunday evening he gave a farewell concert at the same place. KIMBAL.

ST. PAUL.

Roland Reed presented A Man of Ideas at the Metropolitan Opera House April 27 to a good house. The plot reveals some droll situations and the dialogue is bright and clever, with brisk action. Mr. Reed makes Posco Wales a very interesting character.

Isadore Rush as Grace Marvel makes a charming widow. The characters were all very creditably sustained, and the play seemed to take well with the audience. Chauncey Olcott 1-3 in Sweet Inniscarra. His engagement closes the regular season at the Metropolitan.

Blue Jeans was presented at the New Grand Opera House 1-7 by a capable co. Opened to large houses. Although Blue Jeans has been seen in this city a number of times, it has not lost its drawing power, as evidenced by the large attendance at the Grand. The co. is well balanced and the characters are cast fittingly. W. P. Carleton has a fine stage presence and a pleasing voice. He makes an ideal manly hero. His Perry Rascon was an admirable portrayal that won for him great applause. Ben D. Deane, Charles Thompson, Arthur Sanders, Marion Ballou, Mary Maddern, Elizabeth Aldrich, Evelyn Selbie, W. F. Cunihan, Edwin Keough, and the rest of the co. sustained their roles well. The saw mill scene in the third act was very realistic and intensely effective. A Hot old Time 9-14.

The James Keill Stock co. will arrive in St. Paul 2 and will proceed to Minneapolis, beginning an engagement at the Metropolitan, and will in a few weeks play an engagement in St. Paul at the Grand. So says Robert Morris, of the co., who arrived in this city 3 and is looking up old friends.

Elsie de Tournay, who has been ill in this city since last January, is now rapidly recovering, and has decided to spend the Summer in St. Paul, excepting a few weeks in New York during mid Summer. Her season will open Nov. 4 in an elaborate production of Joan of Arc. Miss de Tournay has decided also to produce Cymbeline. She is a young and successful star.

W. J. Hermann, the genial door-keeper at the Grand, has been placed by Jacob Litt as advertising agent at McVicker's Theatre, Chicago. The attaches of the Grand presented Mr. Hermann with a handsome gold chain and a diamond locket in appreciation of his general good bearing toward them.

James T. Stroud, head usher at the Grand, has been appointed door-keeper by the management. GEORGE H. COLGRAVE.

NEW ORLEANS.

That delightful opera Erminie was the offering at the Grand Opera House 1, when the Jules Grand Opera co. opened the fourth week of its very successful engagement here. Il Trovatore was also presented during the week, and the management must be commended for the correct manner in which the latter opera was put on. Business has been so remarkably good that the co. has been induced to remain another week, and will be seen in The Chimes of Normandy 8.

West End, the most popular resort along Lake Pontchartrain, opened the regular season 1 with several strong attractions. The Belsted-Ballenborg Band is the chief feature, and will be heard in concerts during the Summer months. The views of the Mardi-Gras parades, and Barney and Russell, in a dramatic sketch, are the offerings for the week 1-7.

The management of the Athletic Park threw open the gates of this resort 1, and offered several first-class attractions, including the Franklin Sisters, the Norins and the National Mexican Band. This band is an old time favorite with our public. The programme presented nightly consists of classic, operatic and Mexican music. The aggregation consists of seventy musicians and their engagement is for one month. The Norins do a diving act from a tower from one side of the lake. Shooting the chutes is the fad at both resorts and a big business is being done.

The local lodge of Elks entertained their friends 30, 1 at the St. Charles Theatre with an elaborate programme consisting of a minstrel performance, concert and oratory. Large crowds attended both performances, and considerable revenue was derived therefrom.

Great preparations are being made for the annual convention of Elks, to be held in this city 10. J. MARSHALL QUINTERO.

PROVIDENCE.

Northern Lights proved to be a winner at Keith's 27. The audiences were large and very enthusiastic. Curtain-calls were numerous and the applause was spontaneous. It is one of the most interesting and stirring dramas seen here this season and was presented by an exceptionally fine co. Robert Broderick scored heavily for his clever impersonation of John Swiftwind, the Indian, and Robert Nell as Sherwood, E. B. Tilton as Colonel Gray and Walter G. Horton as Wallace Gray were exceedingly well cast. Carrie Pryor and William S. Gill, as Little Major and the Lieutenant respectively, deserve praise for some delightful come for work, and other prominent parts were acceptably taken by Hope Forrester, Lillian Brainerd, Frank Allen, Arthur Buchanan, and J. H. Ferria. The South Providence Cadets assisted in the staging of the play and gave an exhibition drill between the acts. The Chorus Girl 1-4.

Do Wolf Hopper in El Capitan played to large audiences at the Providence Opera House 5-7.

Hope Forrester, Arthur Buchanan, and E. B. Tilton have joined Northern Lights co. and opened here 2.

Walter G. Horton has succeeded Mart Heisey as stage-manager of the Northern Lights co.

John D. Calder, representing William Calder's productions, came over from New York to do the advance work for Northern Lights. He returned 3. HOWARD C. RIPLEY.

CLEVELAND.

The last of our National Guardsmen to leave for Columbus was the famous Troop A, which left 5, being escorted to the depot by the G. A. R., headed by Sousa's full band, John Philip Sousa having kindly volunteered the services of his organization as an escort to the cavalry squadron. At the Chamber of Commerce Building a stand of colors was presented to the troop, and Sousa's band played the "Star Spangled Banner." It was a grand sight to see this famous band in a street parade for the first time in its history.

At the Euclid Avenue Opera House Julia Marlowe opened 2 in For Bonnie Prince Charlie, and closed the week's engagement Saturday in Llanerch. Chauncey Olcott 12-14. Treasurer Fred Coan and House Officer Hicks will have their annual benefit 11.

Eugenie Blair opened a Spring season at the Lyceum Theatre 2, with Camille as the first offering. The Ironmaster will be given week of 9.

Human Hearts was played at the Cleveland Theatre 27. The Ober-Ammergau Passion Play 9-14.

Sousa's grand spectacle, The Trooping of the Colors, was given at The Grays' Armory to three large audiences 4, 5.

W. A. Brady was in town 4, 5 with his new wonder, Yousouf.

Forepaugh and Sells' Circus will pitch their tents here 9. WILLIAM CRAFTON.

COLUMBUS.

Sousa and his excellent organization gave three performances to splendid business 2, 3. The Trooping of the Colors made a decided hit, being one of the finest groupings ever seen here, while the concert and programme pleased all. A Bachelor's Honeymoon 9, 10. Nat C. Goodwin 11.

The Ensign at the Grand is being accorded the same reception as was Shenandoah, the houses being good at every performance. It is staged in an elaborate manner and happily cast. Eugene Ormonde, Ben R. Graham, and Will J. Dean being especially good in their respective roles. Kate Blanche, Grace Atwell, and Mamie Ryan doing some splendid work. A Fair Rose is an excellent play. At the High Street Master and Man did fair business April 29-30. The Black Flag was presented by a fair co. to light houses 24. A Trip to Chinatown 5-7. The Land of the Living 9-11. Human Hearts 12-14.

Grace Atwell will sever her connection with the stock co. 7, much to the regret of the many friends she has made while here by her excellent work and pleasing personality. Henrietta Crossman will probably take the vacancy.

The presence of the entire National Guard of Ohio here has helped the theatres, especially those in which war dramas are being produced. J. B. DAVIE.

MINNEAPOLIS.

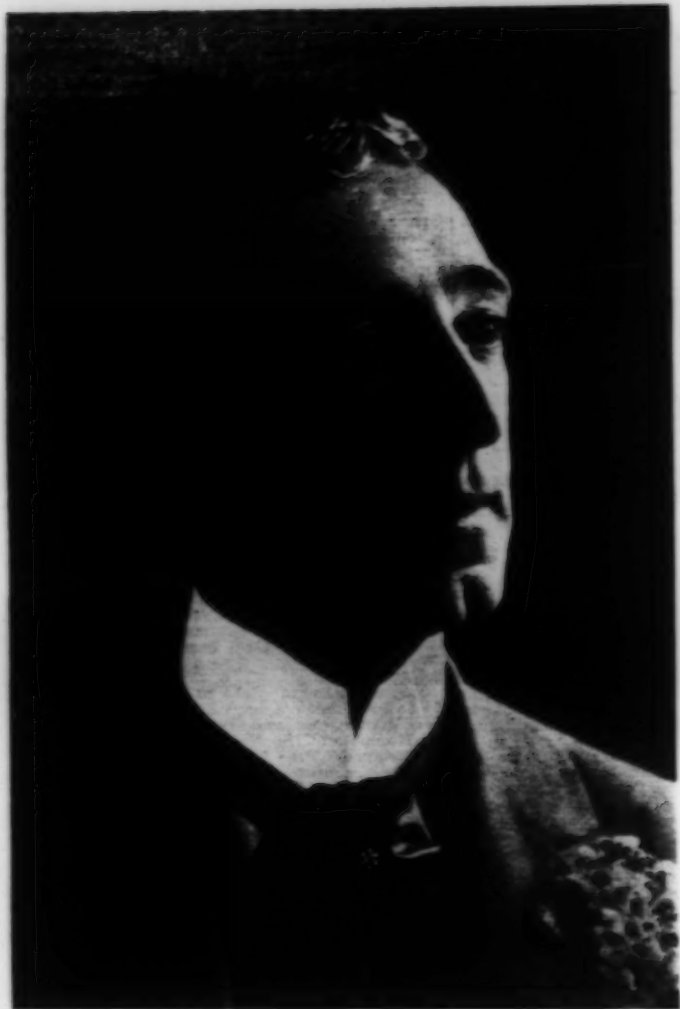
At the Metropolitan Theatre, Roland Reed and his well balanced co. gave The Wrong Man 18. Wright April 29, opening to a very good business. Mr.

YES! TWO! GREAT ARTISTS UNITED!

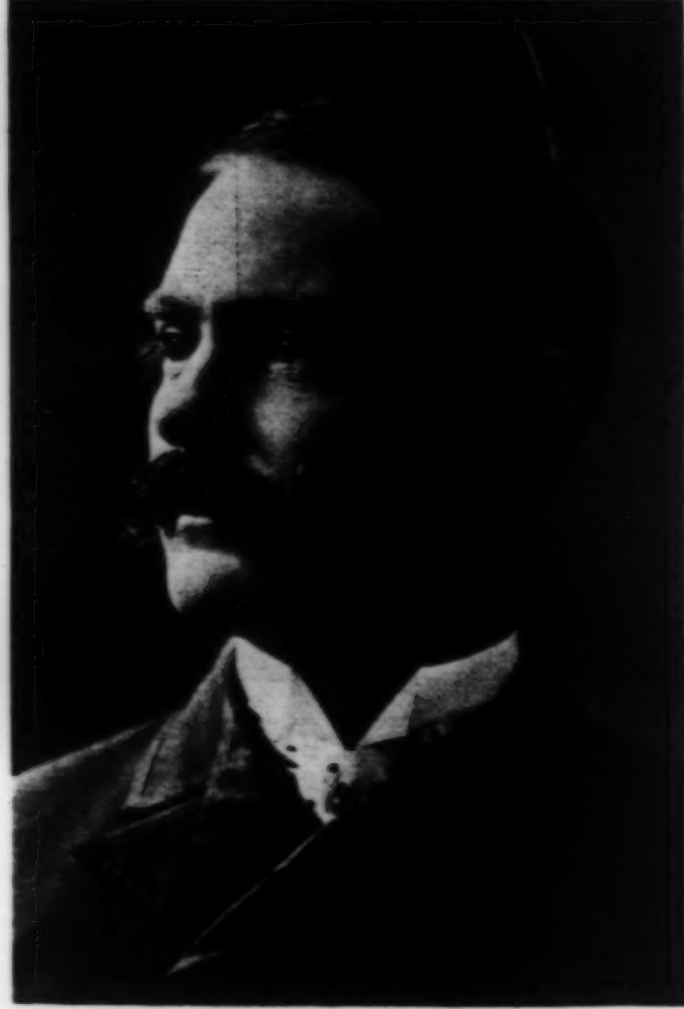
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Read is a great favorite here. His work in the title-role was inimitable and evoked many demonstrations of approval. Isadore Bush, as the female detective, contributed largely to the enjoyment of the performance. Owen Westford was happily cast as Lord Brasenface. Charles Abbe and Monte Donico also deserve mention. Chauncey Olcott in Sweet Inniscarra 5-7.

Shall We Forgive Her opened for a week at the Bijou Opera House 1 to a good-sized audience and made an excellent impression. The co. was one of the best seen here this season. Marie Wainwright appeared to marked advantage as Grace. The part is well adapted to her abilities, and she made the most of it. Edward R. Mawson was a pleasing West. Frank E. Jamison made a satisfactory Neill Gerth. Henry Napier as the young engineer did some excellent work. Mrs. F. Gonzalez caught the house as Aunt Martha, and Rose Swain, formerly of this city, was happily cast as Nellie West. Blue Jeans next week.

The University Dramatic Club presented Left in Charge and Sunset at the University Armory 2 to an appreciative audience. F. C. CAMPBELL.

MILWAUKEE.

Robert Downing opened at the Bijou 1 to S. R. O. The Gladstow was the opening attraction, and the play was received with every mark of appreciation and approval. Mr. Downing was recalled frequently, and the very able support furnished by the co. received due praise. The play was well mounted, the costumes correct, and the production gave the greatest satisfaction. The repertoire for the week includes Othello, Damon and Pythias, Ingomar, and Virginia. In the latter play Mr. Downing's daughter will make her debut as Virginia. Next week, in Atlantic City.

The Milwaukee Musical Society closed the season with a highly successful concert at the Pabst 2. The soloists were David Blapham, Helen Buckley, and Herman Kurtzsch. The final concert of the Milwaukee A. Capella Choir will be given at the Pabst 5, at which Eugene Yeaye will be the soloist.

Anna Held, A Gay Deceiver, and The Cat and the Chorus are billed at the Davidson for two performances 8. James A. Horne in Shore Acres 9-14. The Salisbury Stock co. will open a short season 15.

The re-opening of the Lyceum was postponed until 7, upon which date The Volunteer will be presented by the stock co. C. L. N. NORRIS.

KANSAS CITY.

The Baldwin-Melville co. played extra matinee and evening performances in addition to its full week at the Coates 1, before good attendance, and it is expected that the co. will return in a few weeks and give revivals of Shenandoah and The Ensign, as it is considered probable that these war dramas will draw well during the present excitement. Anna Held 4. Shore Acres 5-7.

The Tarrytown Widow was presented at the Grand Opera House 1-7 and met with a good reception. The leading part was played by Otis B. Thayer, who invested it with a remarkable degree of interest and extracted a great deal of merriment from it. Beatrice McKenzie as the young widow played with grace and delicacy, and William Yearance and others were good. May Irwin will present The Swell Miss Fitzwell 8-14.

Edgar J. Ebbels gave a delightful reading of a condensed version of The Prisoner of Zenda at Lyceum Hall 8. FRANK B. WILCOX.

OMAHA.

At Boyd's Theatre the energetic Rays, supported by a suitable co. of prancers and dancers, amused two good houses in A Hot Old Time 1. James A. Horne in his popular New England pastoral play, Shore Acres, attracted a series of large audiences 2-4. This beautiful play has a strong hold on the sympathies of a large portion of the American people, and the powerful presentation by the present co. has added greatly to the already large number of its admirers in this city. The Tarrytown Widow 8. Daniel Sully 12, 13. Frederick Warde 17, 18. Pudd'nhead Wilson 19.

The Woodward Stock co. are giving The Phoenix to the usual satisfactory business at the Creighton

week 1. Carl Smith in the dual role is applauded enthusiastically, and the rest of the co. are equally well received. The specialties are given by Perry and Bruns, Gertrude Haynes, Lillian Perry, and Marie Heath. What Happened to Smith week of 8. JOHN R. KINGWALT.

PORTLAND, ORE.

At the Marquam, Tim Murphy in Old Innocence and Sir Henry Hypnotized April 28, 29 and Edward Harrigan in Old Lavender 28, 29 drew full houses. Cordray's was well patronized by large audiences to see Richards and Fringle's and Rusco and Holland's Minstrels (consolidated) in an interesting programme week ending 30. O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Peruchi-Beldoni in The Georgia Cracker 2 to a large and well pleased audience. Guy Woodward and Bessie Warren, both of Tuscaloosa, are with this co. A Bunch of Keys 3. The Noble Outcast 4.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Dark.—PARK THEATRE: Animatroscope April 24-30 to packed house and gave satisfaction.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Melba appeared in The Barber of Seville and La Traviata to very large business April 18-20. It was the singer's first appearance here, and her reception was most enthusiastic. A Stranger in New York, with Joseph Coyne, a prime favorite, drew well 21-23. Marie Jansen 31. The Purser 12-14. A Texas Steer 19-21.—BURBANK THEATRE (John C. Fisher, manager): The Belasco-Thall co. in most realistic presentations of In Idaho and The First Born pleased large audiences 25-1. Charley's Aunt 2.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Robert Mantell in A Secret Warrant, Monbars, and The Face in the Moonlight April 25-30 to fair audiences; productions excellent and deserved much better patronage. Trilby 47.—OAKLAND THEATRE (P. W. Spencer, manager): Clarence Arper co. in A Wild Goose Chase 24-30; business good; play well produced. Same co. in A Thoroughbred 28.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Chase and Daniels' Stock co. April 18-24; business and performances fair. A Stranger in New York 2.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dan Sully April 30 in O'Brien the Contractor to large and pleased audience.—DE REMER THEATRE (Lockin and Harris, managers): Georgia Minstrels 29; crowded house; good co.—ITEM: After the performance Mr. Sully and a portion of his co. entertained the Elks at their club rooms with songs and recitations.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Dan Sully in O'Brien the Contractor April 28; fair performance; good house. Frederick Warde in Virginia 29; excellent performance to small house. J. J. Corbett 2. Clay Clement 14. Tim Murphy 18.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Dan Sully in O'Brien the Contractor April 26 amused a well filled house. Frederick Warde presented Virginia 29 to a fair sized audience, that thoroughly enjoyed the performance. J. J. Corbett 3.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Dan Sully April 29 to crowded house in O'Brien the Contractor. Frederick Warde

30, 1 to small but appreciative audiences. James J. Corbett 4.

GREENLEY.—OPERA HOUSE (W. A. Heston, manager): Schubert Symphony Club and Lady Quartette 5. Comedy co. 9-14.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Robert B. Mantell in A Secret Warrant April 22 to good business; performance excellent. Frederick Warde 27 in Virginia.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): Stuart Robson appeared in The Jackkins April 28 before a small but enthusiastic gathering. Lewis Morrison (return engagement) 29, 30 in The Master of Ceremonies and Faust. Francis Wilson in Half a King played a return engagement to large house 5. Mr. Wilson is very popular here and is always sure of a house crowded with familiar faces whenever he appears. The usual speech was demanded and given. Mr. Wilson being most happy as usual. The Chorus Girl 6, 7. Cora Payton Comedy co. 9-14. John Drew 19. The Bostonians 20, 21. Mr. Bunnell will probably keep the Hyperion open through June, giving excellent attractions at popular prices.—GRAND OPERA HOUSE (Dr. Charles Breed, manager): Commencing 2 Dr. Breed offered the bookings for the rest of the season, which will last into June, at Summer prices, an innovation that is most acceptable to the average theatregoer. The Dazzler 2-4 was a good attraction and proved a drawing card. Al Wood's Specialty co. in combination with the New Haven Athletic Club in athletic contests crowded the house to the very doors 5-11. Flynn and Sheridan's Big Sensation 12-14. City Sports 16-18. Katherine Rober co. in several standard plays for the following two weeks.—ITEMS: E. W. Starr, formerly one of the managers of the Grand Opera House, severed his connection with the same 25. Dr. Breed, who since his coming to the city last fall has made many friends, will take the entire charge of the house and hopes to please his patrons in his bookings for the remainder of this and for next season.—W. H. Van Buren, the well liked manager of the Hyperion, is mourning the loss of a handsome flag, which was stolen from his residence by some unpatriotic thief last week.—Merri Osborne, of The Chorus Girl, will be entertained by Mr. and Mrs. William Loomis during the co.'s engagement.—The last Symphony Concert, 29, drew a goodly number to the Hyperion despite the rain. The programme was one of excellence, and Miss Gaffney, the soloist, sang delightfully. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Henry Miller presented The Master April 29. Stuart Robson and a strong supporting co. scored a great success in The Jackkins 30. The audience, although small, was very enthusiastic. Lewis Morrison 2 in The Master of Ceremonies DeWolf Hopper in El Capitán 3 drew fairly. The opera shows signs of wear. A co., including Merri Osborne, Minnie Ashley, and Bert Coote, presented The Chorus Girl 4, 5, which met with indifferent success. Aside from a few catchy airs the opera was dull. Fair audiences attended. Francis Wilson 6, 7. Corinne, booked for 9-14, canceled, as also did Otis Skinner, who was underlined for 23-24. John Drew 21 practically will close season.—OPERA HOUSE (Jennings and Graves, managers): Ken-edy's Players did a most gratifying business week of 2. Popular dramas were presented. The co. is headed by J. J. Kennedy and Nellie Kennedy. Mark Murphy introduced taking specialties between the acts. Graham's Southern co. 9-11. The Prodigal Father 12-15. Flynn and Sheridan's City Sports 16-18.—ITEM: The preparation of the crack regiment of this city for the front had a depressing effect on business the past two weeks, as their Armory displayed the S. R. O. sign nightly.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Lewis Morrison 27 in The Master of Ceremonies. Only a meagre coterie of friends greeted Stuart Robson in The Jackkins 29, though a superb performance was given. The repertoire of Cora Payton 27 included The Parisian Princess, The Galley Slave, Camille, Lend Me Five Shillings, A Yankee in Cuba, My Kentucky Home, and Drifted Apart. Andrew Mack (return date) 9, 10. My Friend from India 11.—SMITH'S AUDITORIUM

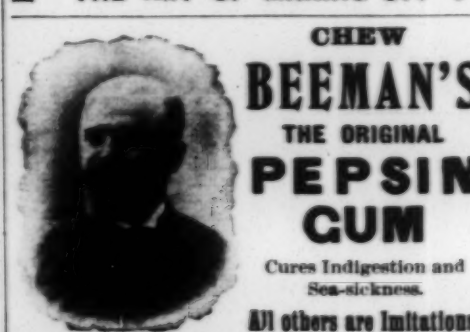
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(Edward C. Smith, manager): A Wife Wanted 28-30 had fair audiences. The play was an excuse for specialties. Glen MacDonough's dialogue was ruthlessly butchered by the co., disengaging The Prodigal Father, but the co. was clever. Light business was the rule. Edwin Foaberg opened 5 in Forgiven for six performances. Flynn and Sheridan's Big Sensation 9-11.—ITEMS: However other cities may have fared, it is clear that the war scare has temporarily dampened local anxiety toward playgoing. The unprecedented good business of the present season up to April 30 has taken a turn for the worse. This is peculiarly strange since less than two hundred have enlisted from Bridgeport, and the "rush orders" of the local armament and ammunition firms are furnishing much work for labor here.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Joseph Haworth, supported by Bertha Galland, in Romeo and Juliet to a fair-sized and most appreciative audience April 29. Mr. Haworth makes a fine and convincing Romeo and Miss Galland brings youth, beauty, and considerable ability to the part of Juliet. The supporting cast is particularly admirable. Lester Lomerigan in An Irish Gentleman 3.—ITEMS: Manager Jackson will leave town 7 for a two weeks' trip to New Orleans, where he goes to attend the national meeting of Elks.—During Mr. Jackson's absence the Broadway will be under the able supervision of Belle Dayton.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Local talent in The Romance of a Poor Young Man acted in French to large audi-

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since 4. David Courtis, Gustave Cartier, and the Misses L. Herndon were especially good. Rice and Hall's Minstrels 14.

WATERBURY.—POLY THEATRE (Edward Goodman, manager): Harry Williams Vandeville co. 27-29 attracted good business and pleased their audiences. Henry Miller in The Master 30. Cook and Dennes's musical extravaganza, The Chorus Girl, was presented for the first time on any stage 2, 3. Merri Osborne and Bert Cooke are supported by a good co., and as they become more familiar with their lines will present an excellent entertainment. Francis Wilson in Half a King (return engagement) pleased a large and enthusiastic audience 4. The Dazzler 5. 6. Andrew Mack 7. JACQUES OPERA HOUSE (Jean Jacques, manager): Lewis Morrison in The Master of Ceremonies pleased a large audience 2. Evangeline (local) allied the theatre 29. De Wolf Hopper in El Capitan received an ovation 2. The house was brilliantly decorated with flags, and the greatest enthusiasm was manifested by the immense audience.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Joseph Haworth, assisted by Bertha Galland, in Romeo and Juliet April 30 to a small but appreciative audience. Andrew Mack in An Irish Gentleman 4. Rice and Hall's Minstrels 12.

NEW BRITAIN.—BRADWIN LYCEUM (Gilbert and Lynch, managers): Graham's Cake Walk co. 3 to medium business; co. fair. Andrew Mack 12. John Drew 18. OPERA HOUSE (F. W. Mitchell, manager): Empire Stock co. 2-7 canceled.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Howe's animatograph April 30; fair house. Tanner's Comedians failed to appear 3, 4.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Kennedy Players April 25-30.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Manager Phillips has tendered the use of the house to the Sixth and Thirteenth Regiments Bands for a grand benefit concert 8. ITEM: Everything is booming here at present. There are about 8,000 soldiers camped at this point. The Tampa Bay Hotel has been reopened to accommodate General Wade and a large staff of officers.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): May Musical Festival (local) 13.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Janet Waldorf April 27 in Ingomar; good performance, but owing to the fact that the same play was given here 21, there was a light house. Miss Waldorf appeared in The Hunchback 29 and drew a good house. Her emotional acting received much applause. The last time your correspondent saw this play was at J. B. Rice's Chicago Theatre in 1895. A Hired Girl 4. Miss Francis of Yale 6. Tim Murphy 7.

POCATTELLO.—OPERA HOUSE (H. R. Kinport, manager): Janet Waldorf in The Hunchback April 29 to small but well pleased audience. A Hired Girl 4.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): The Mysterious Mr. Bugle to a very light house April 25. James O'Neill advanced date to 30.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Robert Downing April 28 in Damon and Pythias to S. R. O.; splendid performance. Hi Henry's Minstrels 5. Anna Held 7. The Tarrytown Widow 14. AUDITORIUM (A. B. Waterman, manager): Fitz and Webster in A Breezy Time closed a week 1 to good business and gave a good clean performance. Beach and Bowers' Minstrels 24 opened to S. R. O.; show good. Fortune (local) 57.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): A Breezy Time April 25; poor house; performance fair. Local concert 26 to good house and splendid satisfaction. Robert Downing in Damon and Pythias 29 to good business; performance excellent. Mr. Downing was presented with a beautiful floral shield emblematic of the K. P. order, of which he is a member, by the three Galesburg lodges.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Hi Henry's Minstrels gave a good performance 3 and turned people away. A Breezy Time 18. ITEM: T. B. Farrell, an old employee of the late F. A. Sherwood, has leased the opera house and will manage it hereafter.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Robert Downing in The Gladiator pleased a good audience April 26. Edwin Tanner in Dr. Jekyll and Mr. Hyde gave a poor performance to a small house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Robert G. Ingersoll 2 lectured and played a fair house. Hi Henry's Minstrels 4. Agnes Herndon 8.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): A Romance of Gettysburg was produced by the Streator Zouaves, a local military organization, April 27.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Robert Downing in Damon and Pythias April 25 to good business. Beach and Bowers' Minstrels 23, 30 to full houses.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Holden Comedy co. April 25-30, presenting The Arabian Nights, The Plunger, Our Boys, and Dangers of a Great City to fair business.

ELGIN.—OPERA HOUSE (F. W. Jenkins, manager): Pinafore (local) April 27, 28; packed houses. Eunice Goodrich co. 29, 30; good business.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): Hi Henry's Minstrels 9. Beach and Bowers' Minstrels 29.

MATTOON.—THEATRE (Charles Hogue, manager): Beach and Bowers' Minstrels April 29; clever performance to good business.

CANTON.—OPERA HOUSE (C. N. Henkle, manager): A Breezy Time 2 to S. R. O.; specialties excellent.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a week's engagement 1; large audiences.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Tierney and Freeman's Minstrels 4, 5.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Agnes Herndon April 26-30 to good-sized houses and pleased. Anna Held 5.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): House probably will be under new management before next season. Charles Willard, formerly of Benton Harbor, Mich., Opera House, is spoken of as the lessee and manager. Elka Minstrels 23-24. ITEM: Will O. Edmunds, manager of Dorothy Lewis, announces that his co. will close 14 at St. Louis. Mr. Edmunds will have his piece, Alone in Greater New York, rewritten and make a trip to the Coast early next season. Willard Blackmore has signed with the Cummings Stock co.—John Kennedy, David Conger, and Dorothy Lewis spent here with friends. George Lewis, brother of Dorothy Lewis, was a "middy" on board the Maine, but fortunately was at his home in Detroit on a furlough when the explosion took place. Reese V. Prosser, of Al. G. Field's Minstrels, is home for the summer. Mr. Prosser has signed with the same co. for next season. Mark E. Swan, manager of Jessie Mae Hall, is at work on a new play, which will shortly be added to Miss Hall's repertoire.

W. L. GROVE.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): Macaulay Patton co. April 25-30 to fair business in the Minstrel's Son. The Queen of Diamonds, The Struggle for Gold, and The Schenker. THE BRADLEY (Murray and Swisher, managers): Dark.

LOGANSPOUT.—DOLAN'S THEATRE (William Dolan, manager): The Knowleses 28-30; light business. Chauncey Olcott 9. BROADWAY RINK: Kline's cinematograph 37 opened to good business; pleasing entertainment.

FRANKLIN.—NEW OPERA HOUSE (Martin and

Woodsmall, managers): Robert Downing April 29 canceled. Alone in Greater New York 23 to top-heavy house; excellent satisfaction. Season will close 5 with Edwin Tanner in Dr. Jekyll and Mr. Hyde.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Mr. and Mrs. Robert Wayne April 25-30 to good business; audiences pleased. Plays: The Westerner, Forgiven, Inherited, The Man from Klondike, Off for Cuba, and The Lucky Ranch. A Bachelor's Honeymoon 4. Chauncey Olcott 10.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Senter Payton co. closed a week's engagement April 30 to S. R. O.; performance satisfactory; plays presented: The Black Flag, The False Friend, Marriage a la Mode, Sentenced for Life, A Yankee in Cuba, and Paradise Lost.

ROCKVILLE.—OPERA HOUSE (D. Strouss, manager): Alone in Greater New York gave fair satisfaction to small house. This practically closes this house for the season, which has been the most successful in the history of the house.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Dark. ITEM: Maud Durand, of Shannon of the Sixth is home for the summer. Al W. Martin joined the Wallace Circus here April 30. His U. T. C. will close June 1.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; Bert Heylman, manager): Eldon's Comedians 9-14.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Elaine, by local talent, April 25; performance and house fair.

GOOSHEN.—THE IRWIN (Frank Irwin, manager): Darkest America April 28; small audience; little enthusiasm.

IOWA.

DAVENPORT.—BURN OPERA HOUSE (Chamberlain, Kindt and Co., managers): Chauncey Olcott in Sweet Inniscarra April 27. Robert Downing 30 in Ingomar and The Gladiator to audiences enthusiastic though small in numbers. Agnes Herndon commenced a week's engagement 1 to fair business. Repertoire: A Night's Frolic, La Belle Marie, A Wife's Honor, The Great Brooklyn Handicap, The Jealous Mrs. Brown, The Sunny South, and Saved from the Flames. A Breezy Time 8.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Flints April 25-30 to good houses entire week; performances excellent. Baldwin-Melville co. 27 opened in Bulls and Bears to S. R. O., giving a good performance. ITEM: W. W. Sauvage, manager of the Flints, joined the Elks here April 29.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Nashville Students April 18, 19; fair houses; performances fair. Mag (local) 25, 26 to full house; excellent performances. Benjamin Friend deserves mention.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): The Pringles April 25-29, presenting Ecce Girl, Miss Nobody, Little Nell, and The Heart of Virginia; small attendance.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Chauncey Olcott presented Sweet Inniscarra April 28. Paul Gilmore created a most favorable impression here.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Rays 4, 5. Blue Jeans 14. GRAND OPERA HOUSE (William Foster, manager): The Flints 2-7 opened to fair business.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Ford, manager): Local minstrel April 28, S. R. O.; good production; will be repeated 6. Elaine Jeans 14. James Fringie Repertoire 16-21.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): The Chimes of Normandy (local) to crowded house April 27; performance fair.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Lawrence Holmes co. 2, 3; performances and business good.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Beach and Bowers' Minstrels will close the season here 9-10.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A. J. Sharpley's Lyceum Theatre co., supporting Ada Lawrence, opened their first engagement here to a full house April 25 in A Celebrated Case, following it with Life for Life. After the Ball, A Kentucky Thoroughbred, Camille, Swan from Sweden, and The Gambler's Wife. Although great favorites in Wichita and a number of our sister cities, neither Miss Lawrence nor Manager Sharpley has ever before visited us professionally. The former is a handsome and talented little lady who plays a wide range of parts with much intelligence and force, her best work being done in Camille, and the latter takes tickets, makes announcements, awards prizes and tranquilizes the transfer with ready resource, making up his part just as if he had nothing on his mind but acting. They have a big co., comprising Marie Blair, Mable Eston, Myrtle Adams, Paul Hudson, Master Sharp, J. H. Nicholson, George McIntire, T. D. Waltrip, W. J. Madden, F. E. Rose, F. H. Holmes, and Frank Dudley, and expect to play continuously the entire summer. Like other repertoire co., they indulge in specialties and give away presents, but I have long since ceased to hope that even if I bought out the whole house I would be fortunate enough to win a bicycle, rocker, silver water pitcher, or any other of the many useful and beautiful presents that I see nightly drawn by my more fortunate and less expectant fellow townsmen. Although following in the wake of a two weeks' stand of the Graham Earle co. here, and in the face of three days of pouring rain, Manager Sharpley expressed himself as well satisfied, all things considered, and assured the large audience of the farewell night that he would not only revisit us next season, but hoped to do so for many more to come. Anna Held 2.

THOMAS H. HYATT.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Tuxedo Trio April 30 to poor business on account of inclement weather; concert first-class. Marie Bell Opera co. 9, 10. ITEM: The Tuxedo Trio were entertained by some of the local K. P.'s in their club rooms afternoon 1.

COFFEYVILLE.—PERKINS OPERA HOUSE (Luther Perkins, manager): Marie Bell Opera co. April 29, 30 before enthusiastic audiences. House closed for season.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): J. C. Lewis in Dr. Jekyll had a small house April 28. The Plunger, Our Boys, and Dangers of a Great City to fair business.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Marie Bell Opera co. 2, 3 opened to a poor house.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Vandalla Vartum April 29; stormy night; fair house. Vitascop 14. Cascadon Concert co. 24.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Hever's Colored co. 6.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): Pudd'nhead Wilson 16.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Georgia's Colored Minstrels 5.

ATCHISON.—THEATRE (John Seaton, manager): Pearson Stock co. opened a week's engagement 2.

KENTUCKY.

HENDERSON.—GARE'S OPERA HOUSE (Levy and McClain, managers): Cora Van Tassel 27. Sylvia Bidwell 9-14. ITEM: Henry McChin, of this city, purchased Mr. Atkinson's interest in the Opera House and took charge last week. Manager Atkinson is now Captain Atkinson and left with his co. of volunteers 4 to go into camp at Lexington.

SOTHERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Alha Heywood April 27; fair house, first-class performance. Flora Drescher made a decided hit.

ST. STERLING.—GRAND OPERA HOUSE (W. B. O'Brien, manager): Professor Boone, hypnotist 2, 3; performance fair; business poor. Kentucky Colonels 12.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): James Whitcomb Riley April 29 to fair house. John Mcracken and co. 3 in Ingomar to good business; performance good.

BOWLING GREEN.—POTTER'S OPERA HOUSE:

Beilsted's Band April 26; good concert to small house. Season closed.

MAINE.

PORTLAND.—THE JEFFERSON (Pay Brothers and Hordford, managers): Pudd'nhead Wilson (return engagement) April 28 to packed house. Andrew Mack 29 in Irish Gentleman 29. 30 delighted good audience. Joseph Haworth will close this house's first regular season 57. Cora Payton co. 9-14. ITEM: Charles C. Tuckebury, manager: Katherine Rober closed a big week here 30. A Bunch of Keys 6, 7. ITEM: Sonora's The Trooping of the Colors will be heard at City Hall 19. Charles Collins, business manager of the Jefferson, received a communication there 6, leaving Treasurer Paul Fay in charge. Mr. Collins will next season manage a house in San Francisco.

LEWISTON.—MUSIC HALL (Charles Hordford, manager): Maud Hillman co. 27 opened to big business; excellent co. Plays presented: Special Delivery, The Broker's Daughter, The Cuban Spy, The Fire Patrol, East Lynne, Charity Bells, and A Barrel of Money. A Bunch of Keys 10, 11.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Katherine Rober co. began a week's engagement 2, presenting The Convict's Wife to S. R. O.; audience well pleased. O'Hooligan's Wedding 11.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Joseph Haworth, ably supported by Bertha Galland and a first-class co., gave a most able performance of Hamlet 4.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Joseph Haworth and Bertha Galland 2, 3 in Hamlet and Macbeth to fair and interested audiences.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Rentrout's Pathfinders April 25-30, presenting The Lightning Express, Below Zero, Devil and Old Mine, A Pair of Old Glory Forever, and The Duke to good business. Gayest Manhattan 3. Fun on the Pacific Mail 9.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetter, manager): My Friend from India April 28; good performance; poor house.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): The Lees, hypnotists, opened to a large audience 2.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Hordford, managers): The Payton Stock co. finished their week's engagement 1, having averaged fair business. The co. played An Unequal Match, The Baker's Daughter, Only a Farmer's Daughter, The Octopus, A Member of Congress, and Alone in London, with taking specialties by Baby June, Tony West, Albert Davidson, and Emma de Castro. The Players' Club, a new organization of our leading amateurs, presented The School Mistress to a select audience of admiring friends 2. Thomas Q. Seabrooke, assisted by Katherine Rober, gave a social session 3. Harry Young, who has been the very popular chief usher of the Opera House for a number of years, is a member of D Company, Second Corps Salem Cadets, and with them has left town for active service. Jack Benson is at home for the summer. Our Philharmonic Society was especially well represented at the Carl Zerkow testimonial 2.

—The John E. Miles co., which is the strongest repertoire co. seen at Music Hall this season, has signed in place of its departed members, Bessie Hyland, George Felix, Bessie Culhane, and Mr. Blise; they rehearse in Haverhill week of 2 and will open there 9-14. CHAS. A. COLE.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Francis Wilson 3 in Half a King was the only engagement of the week, and his usual large-sized house greeted him as warmly as before. We owe him a whole king now, as he has played Half a King here twice. The co. is substantially the same, except that Celeste Wynne plays Lucinde instead of Christie McDonald. She is pleasing in voice, form and face. Ludwig Englander, the composer of the opera, officiated as conductor. The Ensign, by Company H, Naval Militia, 10. A Day and a Night 11. Andrew Mack 14. John Drew 16. The Bostonians 18. Lamb's Club Minstrels (maimed only) 21. E. E. Sothorn 25. Lyceum Theatre Stock co. 28. EDWIN DRIGGERS.

WORCESTER.—THEATRE (James F. Rock, manager): Andrew Mack in An Irish Gentleman April 27, 28. A Day and a Night failed to please as thoroughly as most of Hoyt's plays 29, 30; audiences large. Francis Wilson had a well filled house in Half a King 2. Local amateurs in Richelieu to good business 3. LOTHAM'S OPERA HOUSE (Alfred T. Wilton, manager): A Trip to Coontown, one of good patronage and gave satisfaction 27. Side Tracked 9-14. ITEM: F. E. Croswan, doorkeeper of the Worcester Theatre, has resigned his position and enlisted in the U. S. Army.

MARLBORO.—THEATRE (F. W. Riley, manager): Cora Payton co. April 25-30, presenting the following repertoire: The Parisian Princess, Flirtation, Love, Caution, Driftwood, and Heart. Two Friends, is Marriage a la Mode, My Kentucky Home, Two Nights in Rome, Lend Me Five Shillings, A Yankee in Cuba, A Daughter of the Regiment, Two Hearts Are One, and The Plunger. Co. opened to S. R. O., giving excellent satisfaction. ITEM: Dan F. Sullivan, the baritone, was given an ovation here on his appearance with the Cora Payton co. Mr. Sullivan is a Marlboro boy.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Sages closed a week's engagement April 30 to fair business, having delighted their audiences with their unique entertainment. Miles Stock co. booked for 28, canceled. This closes the regular season of the Academy of Music.

—The earlier than usual. RICH'S THEATRE (Frank Buckley, manager): Tennessee's Partner, with James M. Brophy in the leading part, April 30 gave satisfaction to a small audience. The Prodigal Father 57.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Tennessee's Partner drew a fair house April 28; play and co. gave satisfaction. Keller had a good house 30. Andrew Mack, treasurer of the house, presented A Day and a Night for her benefit to a full house 3. Otis Harlan, Lew Bloom, Georgia Caine, Villa Knox, and Nellie O'Neill received several recalls for their good work. ITEM: Managers Hoyt and McKee were in the city 3 and witnessed the performance of A Day and a Night.

FITCHBURG.—WHITELY OPERA HOUSE (J. M. Oldfield, manager): Frankie Carpenter, supported by Jere Grady, April 25-30; fair business. Myrtle Ferns, Barrel of Money, True Blue, Pawn Ticket 20, Child of the Mines, and Across the Ocean were given last of week.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Lewis Morrison in The Master of Ceremonies and Faust 3, 4. Corine Opera co. 16, 17. EMPIRE (T. F. Murray, manager): The Dazzler 28-30; large business; attraction excellent. A Trip to Coontown 9, 11.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Thomas Q. Seabrooke and a good co. gave a fine performance of The Isle of Champagne 2 to a good-sized audience. Tennessee's Partner 9. A Day and a Night 10 will close the house for the summer.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Mrs. A. G. Miller, treasurer of the theatre, was given a benefit April 25 with A Day and a Night as the attraction to a large audience; good co. Tennessee's Partner 2 was also for a benefit and pleased a fair house.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Heronians April 28 to a fair business; excellent performance. Thomas Q. Seabrooke in The Isle of Champagne to a good house 30; opera splendidly presented.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Dark 27, owing to a change of

route of Pudd'nhead Wilson. A Trip to Coontown 11. Mora 24. WILSON'S OPERA HOUSE (W. P. Meade, manager): Dark.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Frankie Carpenter co. opened 2 to a good house in Myrtle Ferns; co. good. Pawn Ticket 20-4. The Ranch King 4.

TAUNTON.—THEATRE (R. A. Harrington, manager): A Day and a Night 2; large house; co. headed by Otis Harlan, gave good satisfaction.

LYNN.—THEATRE (Dodge and Harrison, managers): The Heronians April 30 pleased fair houses The Sages 9-14.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Roland Reed must have been as much pleased with his business as the audience was with the star when he presented A Man of Ideas 2. The play is full of witty dialogue and clever situations, especially in the burlesque on As You Like It in the second act. Isadore Rush was as happy and entertaining as ever and won new friends by her excellent work. Anna Held 10. GRASS' (O. Stair, manager): S. W. Brady's Stock co. played the second and last week of their engagement beginning April 25. The Galle Slave and From From were put on in the same painstaking manner as is usual with this co., and fair-sized audiences attended. Porter J. White in Faust 57.

LANING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): A Bachelor's Honeymoon, booked for 26, was a disappointment. The co. acted here minus John T. Sullivan who had been heavily advertised as the star, and Manager Baird promptly refused to open the house in the face of the big advance sale. ITEM: Grace McFadden joined a Bachelor's Honeymoon co. here 26. Professor J. B. Hall, who closed as musical director with The Missouri Girl 24, will spend the summer in this city. McConkey's Arabian Shows and Equine Faraday are organizing here; will take the road 14.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Otis Skinner as Prince Rudolph to the largest and most enthusiastic audience of the season April 28. L. Cornick, of this city, appeared as Lord Philip Saxe, sharing with Mr. Skinner repeated curtain-calls. Stetson's U. T. C. to crowded house 28.

NILES.—OPERA HOUSE (S. Gundzberg, manager): Under the Dome April 29; fair business; co. good. Senter Payton opened for a week 2; excellent co. Plays presented: The Gold King, A False Friend, and Marriage a la Mode; Irving French 9-11. Edwin Holt 17.

COLDWATER.—TIBBETT'S OPERA HOUSE (John T. Jackson, manager): Stetson's U. T. C. April 21 to crowded house; satisfactory performance. Columbian Comedy co. 25-30; fair business, considering war excitement. A Bachelor's Honeymoon 5.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): William Owen co. in Richelieu April 29 to large and appreciative audience. The Merchant of Venice 30 to small house (rain); fine entertainment. Reiss and North's U. T. C. 5 canceled. Porter J. White changed from 10 to 19.

SAULT STE. MARIE.—Soo OPERA HOUSE (C. W. Given, manager): Abbott Opera co. 57. Reiss and North's U. T. C. 12. Robert Downing 18, 19. Bryan's Comedians 24-28. Darkest America 31, 31.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (E. R. Smith, manager): Darkest America April 30 to good and well pleased audiences. Thomas W. Keene 10. Edwin Holt 20.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Stetson's U. T. C. April 30 drew a large house. A Bachelor's Honeymoon 2.

DOWAGIAC.—BROCKWITH MEMORIAL THEATRE (W. T. Lockie, manager): Bijou Stock co. 57. Edwin Holt in A Man of the World 19.

PLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): A Bachelor's Honeymoon April 29; good performance and house.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Shorer, managers): Darkest America 4 to large and well pleased audience.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Senter Payton's Comedy co. 9-14.

ADRIAN.—NEW CROWSWELL OPERA HOUSE (C. D. Hardy, manager): Darkest America 7.

OWosso.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Oliver Laladie in Faust 11.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Thomas W. Keene in Richelieu April 30; small house greatly pleased. Hopkings' Trans Oceanians 29; good house; best of satisfaction. The Prodigal Father 16. The Mystery Mr. Bugle 12. Roberts and Martin's Faust 17. ITEM: While Professor Leonidas, of the Trans-Oceanians, was unloading his dogs here, some of them ran away along the railroad track. His leading dog, Cerberus, was run over and killed, and another dog had a leg broken. The dog was very valuable, and his owner was inconsolable.

HANKATO.—THEATRE Jack Hoefler, manager: Davis U. T. C. 2 to S. R. O.; performance only fair. A Trip to the Circus 12. The Gobins 30. ITEM: Manager Hoefler left for the East 2 to conclude circuit looking for next season.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Devil's Auction April 25, 26; good business and pleased audiences. Thomas W. Keene May 3. James O'Neill 7.

WINONA.—OPERA HOUSE (J. Strasslipka, manager): Davis U. T. C. April 28 to a packed house. Chauncey Olcott 30 in Sweet Inniscarra.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Prodigal Father 2; dancing very good; small house. James O'Neill 5.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Local concert filled the house April 28.

Garland, The Boys of '98, and The Mystery of Andey Court to very satisfactory business; co. only fair. Anderson Theatre co. 14.

FAYETTE.—Opera House (Lee Holladay, manager): Local cake April 28; business very good. St. Plunkard R. Lester Franklin in Paradise Regained 16.

MANNING.—PARK THEATRE (J. B. Price, manager): The Tarrytown Widow to poor business April 30. No bookings for May.

MONTANA.

BUTTE.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Town Topics April 25 to good business. The Black Bostonians 27. — **MAQUIN'S OPERA HOUSE** (John Maguire, manager): Mahara's Minstrels 24, 25 to poor business. Shore Acres 26, 27; excellent performance to good business. The Mystery of Mr. Bugle 28, 29 to light business. Hopkins' Trans-Oceanics 24.

BILLINGS.—Opera House (A. L. Babcock, manager): The Black Bostonians April 25 to a small house; good performance. Mahara's Colored Minstrels 26 to a good-sized house; good performance. The Mysterious Mr. Bugle 5.

HELENA.—Ming's Opera House (John W. Luke, manager): James A. Herne in Shore Acres; performance excellent; receipts \$600; audience pleased. The Mysterious Mr. Bugle 3.

BOZEMAN.—Opera House (A. E. Cutting, manager): Mahara's Colored Minstrels April 26; performance fair; poor house.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): James A. Herne in Shore Acres April 25 had a large house and charmed his audience.

NEBRASKA.

KANSAS.—Opera House (R. L. Napper, manager): Sanford Dodge co. presented Othello and Richard III. April 23, 24 to poor business; performance good and co. deserved better patronage. Frederick Ward 7.

SEATTLE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Clay Clement in The New Dominion April 25 to good business; clever performance. Frederick Ward 10.

WABOO.—Opera House (Thomas Killian, manager): Nashville Students and P. T. Wright's Colored Comedy co. April 27; good house and satisfactory performance. No May bookings.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (K. R. Percell, manager): Jeddiah Jenkins (local) April 27; poor business; good performance. Nashville Students 12.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Clay Clement April 26 in The New Dominion; large house; delighted audience.

NEW HAMPSHIRE.

MANCHESTER.—Opera House (E. W. Harrington, manager): The Isle of Champagne April 26 pleased a fair house. The Hermanns 28; fair house; good performance. Corse Payton's Comedy co. opened for a week 2 to good houses. Only a Farmer's Daughter, East Lynne, Alone in London, Woman Against Woman, Denise, A Member of Congress, An Unequal Match, The Banker's Daughter, and The Octoroon were presented. A Day and a Night 9. — **PARK THEATRE** (Frank W. Dunn, manager): Dark. — **ITEM:** Frank W. Dunn, manager of the Palace Theatre, Boston, has leased the new Elm Street, and will open it early next season under the name of the Park Theatre. Mr. Dunn says he intends to book nothing but the best attractions.

EXETER.—Opera House (J. D. P. Wignat, manager): The School for Scandal presented and by students of Phillips' Exeter Academy April 28; performance excellent; house crowded. Kate Ryan, of Boston, directed. By permission of Howard and Doyle The Octoroon will be played 4, 7 for the benefit of the K. A. E. O., under the direction of C. M. Hunter, who will appear in the character of McClosky.

CLAREMONT.—Opera House (O. B. Rand, manager): Pudd'nhead Wilson to fair business April 29; splendid co. and performance. — **ITEM:** Pudd'nhead Wilson was intended as an ushers' benefit, but the excitement over the departure of the local militia hurt the business considerably.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Thomas Q. Beabrook, supported by Katherine Germaine, in The Isle of Champagne drew a rather small house April 28; performance excellent. A Day and a Night 6. Katherine Rober co. 10-14.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): J. J. Corbett in A Naval Cadet April 28 to a fair house.

CARSON CITY.—Opera House (George W. Rich, manager): J. J. Corbett in A Naval Cadet April 27 to full house.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolengui, manager): The Highways and Byways, headed by Joseph O'Mara and Camille D'Arville, was ideal, and with a large and well trained chorus, handsome scenery and costumes, made a first-class production. Business very good. — **JACOBS' THEATRE** (M. J. Jacobs, manager): Kate Clayton gave her usual strong presentation of Louise in The Two Orphans 27. The supporting co. was well selected. Good business. Northern Lights 9-14. — **COLUMBIA THEATRE** (F. W. Volt, manager): Dark. — **ITEM:** The Newark Theatre closed its regular season 7. — **Treasurer John Pearson** benefited with The Highwayman 2.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Local benefit 5; crowded house. This theatre will terminate its regular season the last of May. Colonel Morton informs your correspondent, however, that he intends to have a number of light musical and dramatic attractions during the summer. — **LYCEUM THEATRE** (W. M. Drake, manager): Joseph Jefferson presented Rip Van Winkle to a crowd April 30; performance excellent. This attraction closed the regular season. — **ITEM:** W. M. Drake succeeded A. H. Simonds as manager of the Lyceum Theatre 1. Mr. Drake's long familiarity with the theatrical business fits him well for this position, and the Lyceum will, no doubt, prosper under his management. Mr. Drake was formerly manager of the Drake Opera House, now the Star Theatre. The engagement of the opera co. at the Star 4 was not a success on account of a disagreement between the orchestra and the management of the co. Colonel Morton was obliged to dismiss the audience.

PATERSON.—Opera House (John J. Goetz, manager): King Dramatic co. in The Stowaway, Winkle to a crowd, The Lights of London, The Ironmaster, The Lady of Lyons, and All the Comforts of Home 27 to fair business; co. same as on last engagement, with the exception of Cameron Clemens and Katherine Crego. House closed for season. — **EDEN THEATRE** (H. E. Toover, manager): Joseph Green in The Silver King, Through Russian Snows, A Plain Old Irishman, and The Westerner 27; co. gave satisfaction to goodly patronage. Colored Sports 9-14.

ASSUR PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Elroy's Stock co. April 25-30 in The White Squadron. The Land of the Midnight Sun, The Unknown Wife for Wife, A Fair Hebel, The Midnight Alarm, Paradise Alley, and She; big business; co. excellent.

PLAINFIELD.—STILLMAN THEATRE (Mass Edwards, manager): A Black Sheep, booked for 5, canceled. Gayest Manhattan 7. A series of weekly band concerts will be inaugurated 26. — **ITEM:** Ed Marble was a visitor here last week.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Under the Red Robe April 30. A Black Sheep 3 to excellent business. Elroy's Stock co. 16. Roland Reed 31.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Joseph Jefferson in Rip Van Winkle before a crowded house April 29; performance excellent. Charles Coghlan 7.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McKee, manager): Local minstrels April 27; big house; good performance.

NEW YORK.

SYRACUSE.—DASTABLE THEATRE (S. S. Shubert, manager): The final week of the Salisbury Stock co. in The Banker's Daughter 27 was a financial and artistic success. Waite Opera co. 9-14. — **WITTING OPERA HOUSE** (M. Reis, manager; J. L. Kett, manager): Roland Reed 7. The Bostonians 9, 10. Shubert's Utica Stock co. 13, 14. — **GRAND OPERA HOUSE** (G. A. Edes, manager): The Gonzales Opera co. gave fair performances of Olivette and The Macrot 27 to mediocre attendance. The opera was supplemented by the following vaudeville turns: Tom Mack, Halliday and Wood, Harry Dick, So-laret, the serpentine dancer, who made a strong hit, and Professor Abt's views.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Romeo Midgley drew fair houses and gave satisfaction April 26, 30. Frank Daniels and an excellent co., including Helen Redmond, Norma Kopp, and Alf Wheelan, in The Idol's Eve delighted a large audience 2. Sowing the Wind 5. Joshua Simpkins 7. — **BIJOU THEATRE** (A. A. Penney, manager): The Jean Renolds Stock co. closed their engagement this house 30, presenting East Lynne to light business 28-30. Annual benefit to Bijou employees May 7. — **ITEM:** The medical staff of the Binghamton State Hospital presented The Mikado to large and appreciative audiences 28, 29.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Andrews Opera co. April 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. Waite Opera co. 27 opened their engagement with Fra Diavolo and Paul Jones. Packed houses; best of satisfaction. — **ITEM:** Frank Chapin, of the Heart of Chicago, returned home 2. — **Hal King**, of the Bennett and Monitron co., is spending a few days at home prior to his summer season. John Lawton, a Roman, will open Waite's Opera co. this week. — **SINK'S OPERA HOUSE** (Samuel Cox, manager): Dark.

NORFOLKVILLE.—SHATTUCK OPERA HOUSE (B. Osocki, manager): Alma Chester co. closed a week's engagement 30, presenting latter half of week The Danites, Almost Dishonored, and An American's Victory. No better repertoire co. has played here this season. The specialties were catchy and up to date, and business was good throughout the engagement. The Spooners 16-21. A. G. Bonney, in advance of The Spooners, arrived at home here 30, having severed his engagement with the co. in order to join the Forty-seventh Separate Company, of which he is a member, and which left here for Bismarck 27.

JAMESTOWN.—ALLEY'S OPERA HOUSE (H. F. Allen, manager): Sowing the Wind April 29. The Sorcerer (local) 29 to excellent business and good satisfaction. Alma Chester co. week of 9-14, under the energetic management of O. W. Dibble, in Wife for Wife, At the Picket Line, A Burying Pearl, The Danites, In Danger, Almost Dishonored, and An American's Victory. Minnie Seward co. 25.

ROCHESTER.—LYCUM THEATRE (A. E. Wolf, manager): Roland Reed 9-11. — **COOK OPERA HOUSE** (Sam S. Shubert, manager): Dark 27. Salisbury Stock co. 9-14. — **ACADEMY OF MUSIC** (Louis C. Cook, manager): Camille, Arabian Nights, East Lynne, and Esau's Nest were presented week 27 before fine audiences. The Stars and Stripes 9-14.

FOURTH AVENUE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Waite's Comedy co. closed its season here 30. Eight Bells pleased a fair sized audience 2. A Black Sheep 7. Chauncey Olcott (for Manager Smith's benefit) 17. E. H. Sotern 21. — **ITEM:** Crane Players, booked for 9-14, canceled. The comedy Mr. Bob will be presented by amateurs at Y. M. C. A. Hall 10, 11.

TRIO.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Dan McCarthy April 29, 30; good houses. N. S. Wood 27 in Out in the Streets. The Orphans of New York, and The Boy Detective; co. and business good. — **RAND'S OPERA HOUSE** (Harry G. Rand, manager): Frank Daniels in The Idol's Eye 28, 30; co. good; houses big.

UTICA.—Opera House (H. E. Day, manager): My Friend from India April 29, 30 to good business. The co. closed their season here and left for their respective homes. They carried a prosperous season. With this engagement Manager H. E. Day will sever his connection with the Opera House. Treasurer Warren P. Day has been retained by the new management. Roland Reed 13. The Bostonians 14.

ALBANY.—HARMONY THEATRE (Woodward and Voyer, managers): Albany Musical Association concert 4, 5. Charles Corbhan in The Royal Box 6. — **NEW ALBANY THEATRE** (C. E. Smith, manager): A Day and a Night will open April 28 in Out in the Streets. Two performances will be given daily.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Frank Daniels in The Idol's Eye pleased a large house April 25; fine stage setting and good chorus. Waite's Comedy co. 27 in The Wife, The Charcoal Burner, Men and Women, A Social Highwayman, The Veteran, and The Burglar, are playing to good business.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Shon, manager): Phelps Comedy co. 25-30 in Rip Van Winkle, Old Simplicity, Shadow of a Crime, Lady Audley's Secret, Uncle Sam in Cuba, and Ten Nights in a Barroom to light business.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Pinaflore (local) April 28, 29 to two large houses. Performance, under the management of Charles Macomber, were very good and greatly appreciated. The Tarrytown Widow 6.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Sowing the Wind 3. Roland Reed 10. — **ITEM:** James Sayer, formerly of Other People's Money, is manager of the State League Baseball Club here.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Sowing the Wind April 29. Joshua Simpkins 3 to good business; audience pleased.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Alonzo Hatch Electro-Musical co. 5 gave a pleasing performance to a good house. Rachelle Renard 9-14 will close season at this house.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Owing to the cancellation of Sowing the Wind 9 and 2 Black Sheep the house will be dark until 18, when Chauncey Olcott will appear. Pinaflore (local) 23, 24.

JOHNSTOWN.—GRAND OPERA HOUSE (J. E. Barrett, manager): Francis Wilson presented Half a King to S. R. O. April 27; splendid performance; audience delighted. A Trip to Countown 16.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Joshua Simpkins April 30 gave satisfaction to poor business. Roland Reed will close the house 19.

FORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Dan McCarthy in The Crusader Lawn 4 to a large and well pleased audience. Shannon Comedy co. 6, 7.

ELIRA.—LYCUM THEATRE (M. Reis, manager): Francis Wilson in Half a King April 28; one of the largest houses of the season; best of satisfaction. The Spooners 9-14.

ONEIDA.—MUNRO OPERA HOUSE (Smith and Freeman, managers): My Friend from India April 28, with Walter E. Perkins in the leading role, pleased a good house. Local minstrels 18.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Spooners 27; good houses and co. Roland Reed 20.

GLENS FALLS.—Opera House (F. E. Prun, manager): Versaceo 4; big business; audience well pleased. Pudd'nhead Wilson 5.

HUDSON.—Opera House: Brothers Byrne in Eight Bells drew a large house and gave great satisfaction April 29.

LYONS.—MEMORIAL HALL (John Mills, manager): The Confederate Spy (local) 3, 4; good performance to good business. House closed for the season.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Eight Bells to large and delighted audience 3. Versaceo 21.

ONEONTA.—NEW ONEONTA THEATRE (W. D. Fitzgerald, manager): Sowing the Wind 6.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): Sowing the Wind 4. The Bostonians 13.

CORTLAND.—Opera House (Wallace and Gilmore, manager): Ref Stock co. 9-14.

WAVERLY.—Opera House (J. K. Murdoch, manager): Joshua Simpkins 8.

SCHENECTADY.—VAN CUNTER OPERA HOUSE (C. H. Benedict, manager): King Dramatic co. closed 5

successful week's engagement 28. Versaceo 27. Season will close 14 with A Day and a Night.

PORT JERVIS.—Grand Opera House (Jacob Kadel, manager): Fields and Hanson's Minstrels April 27; light business; co. disbanded here.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Moore, manager): Dark. — **ITEM:** Rivers and Barnes have leased Academy of Music, and not Manager Schloos, of Wilmington, N. C., as has been stated.

CHARLOTTE.—Opera House (Net Gray, manager): James Young 28-30 in The Lady of Lyons. David Garrick, and Hamlet; pleased everyone; business fair.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): James Young in David Garrick, Hamlet, and The Lady of Lyons 3, 4. Mr. Young gave great satisfaction to very good business.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Thomas W. Keene in Richelleu April 25 to good business. The supporting co., scenery and costumes were the best Mr. Keene has ever brought to our city. The Star Specialty co. 27 to very poor business. Sharp and Platt, musical comedians, however, deserve special mention. Hopkins' Trans-Oceanics 28 to fair house. The co. includes Vinnie DeWitt, Mr. and Mrs. Arthur Sidman, Mary Arnotia, Henry Kessler, Morton and Bevelle, Juno Salmo, Polk and Kollins, and Professor Leonidas' trained cats and dogs. Thomas W. Keene in Louis XI. (return engagement) 1. The Prodigal Father 4. The Mysterious Mr. Bugle 4. ALBION BRUAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Star Specialty co. gave an excellent performance to light business April 25. Hopkins' Trans-Oceanics to good business 28; one of the best vaudeville co. ever seen here. Richelleu was presented to good house 2, with Thomas W. Keene in the title role. The audience was very appreciative and gave Mr. Keene and his co. a curtain call after each act. Entire cast local. The Mysterious Mr. Bugle 7. The Prodigal Father 9. — **ITEM:** On the afternoon of 2 Mr. Keene spoke on "The Art of Reading" and "The Lack of Patriotism in the American Child."

BISMARCK.—ATHENSUM (J. D. Wakeman, manager): The Black Bostonians April 21; fair house and performance. Maude May Palmer, soprano, sang creditably. Specialty co. to good house 29; enthusiastic audience. Apollo 10. Almes and Walter H. Ford deserve special mention. Janet Waldorf 7. The Prodigal Father 12. A Jay in New York 30.

JAMESTOWN.—Opera House (E. P. Wells, manager): Star Specialty co. April 28 gave a first-class performance, being the best co. of its kind ever seen here. The patrons of the opera house are praising Manager Wells for looking such an excellent co., and are hoping to have more of this sort of entertainment. Mahara Minstrels 5.

GRAPTON.—Opera House (W. W. Robertson, manager): Thomas W. Keene in Richelleu April 27 to S. R. O.; delighted audience.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Tarrytown Widow April 28; light business, with some of the best vaudeville comedy and pleasing. It cannot be voted a side-splitting farce-comedy; the cast was composed of good talent. James A. Herne 26. — **PARK THEATRE** (Harry E. Feicht, manager): Washburn's Minstrels 28-30; fair business; the specialties were not of a high order, but very pleasing. Mr. and Mrs. Robert Wayne opened a week's engagement in Dayton 28. The various plays were fairly well presented and gave good satisfaction. — **ITEM:** The wane of the season and the war excitement are opposing factors to theatrical business, and only the very best attractions can draw under existing circumstances. — **Wood Station.** The Treasurer of the Grand Opera House, returned from a short trip to Chicago, managed Park 2. — **S. H. Barrett**, the business manager of Adam Forepaugh and Sells Brothers' Circus, and his corps of assistants, were with us 28, announcing their appearance 17. J. W. WEINER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): The Wilbur-Kirwin Opera co. opened a five weeks' season 3 to a good house. Said Pasha was given in a very creditable and satisfactory manner. Susie Kirwin, who is a great favorite here, received an ovation, and was the recipient of many beautiful flowers. Two operas a week will be given during the engagement. — **PEOPLE'S THEATRE** (S. W. Brady, manager): Porter J. White presented Faust 28-30 to fair business. Brady's Stock co., headed by Selma Herman, opened for a short season 1. The Two Orphans will be the first week's bill, followed by Camille. Business good.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): John A. Himmelsin's Ideals April 28-30 in Storm Beaten, Showers of Shamrocks, Shadow of the Scaffold; well filled houses; performance very good. Edison graphoscope 3, 4; production medium. — **Wood Station.** The Elks in The Wrong Mr. Wright 4; performance excellent; large house. — **ITEM:** The Opera House closed 4, to reopen early in September. Fifteen new members were initiated by the Elks 2.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Land of the Living 13. — **ITEM:** Manager H. H. Williams is spending several days in Washington. — **The Urbana Mandolin Club.** assisted by E. C. Clifford, late of Al. G. Field's Minstrels, gave a concert 29 at North Lewisburg to a good house. — **Charles Hudson**, an attaché of Market Square, is a member of the Urbana Guards, and has left for the war.

LIMA.—FAUNOT OPERA HOUSE (Howard G. Hyde, manager): Arnold-Wolfford Stock co. closed a good week's business April 30; co. capable; specialties of Mae Sailor very pleasing. Lima Elks gave their annual minstrel performance 1, 2 to houses filled from pit to dome. The lodge generously donated the proceeds of the performance to the Lima Hospital. Chauncey Olcott 11.

EAST LIVERPOOL.—NEW GRAND James Norris, manager: A Trip to Chinatown pleased a full house April 27. Carrie Stanley Burns co. opened for a week 2 to a full house, presenting That Klondike Claim, Monte Cristo, and The Bowery after Dark. — **ITEM:** Miss Burns will close her season here 7 and will spend the summer at her home here.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Cleveland German Stock co. in Adam and Eve pleased a large audience 1. Anna French was especially clever. Himmelsin's Ideals 9-14. Graphoscope 16-18. Joe Jefferson Club (local) 20, closing season. — **ITEM:** The Elks will attend the performance of Himmelsin's Ideals in a body 10.

STUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Warren Comedy co. April 25-30; fair business. The following plays were presented: The Silver Ledge Mine, The Temptation of Money, The Three Bostonians, and Mabel Heath. The ladies' social 2. Wilson Theatre co. 8-14.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): The Girl I Left Behind Me April 25, 26, 27, with Archie Boyd in the principal role, to good business; clever performance. A Trip to Chinatown 30 to good business. The Ideals 27. Northland South, Showers of Shamrock, The Devil's Web, and The Black Flag.

MARTINS FERRY.—New Opera House (Will A. Miller, manager): Wilson Comedy co. closed a week 30 with His Lordship, giving a good performance to fair business. Mystic Midget (local) 6, 7. — **ITEM:** Joseph Kotler left the Wilson Comedy co. here.

MANESFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Elks put on a minstrel performance April 29 to a crowded house, giving a creditable entertainment. Mackay Opera co. 10. Tommy Shearer co. 23-28.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Peters and Greene co. opened for a week 2 with a good production of Finnigan's Fortune. The King of Liars 3. Business big both nights.

ALLIANCE.—Opera House (F. W. Gaskill, manager): A Trip to Chinatown April 29; good business. McKay Opera co. in Said Pasha 2; light business.

PIQUA.—Opera House (C. C. Sank, manager): Peters and Greene Comedy co. canceled 27. Season

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practically closed. — **ITEM:** Managers Hardy and Sank will not manage Midway Park this summer, being succeeded by Bert St. John.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burritt, manager): Cornell Concert co. closed a two weeks' engagement 29 to good business; general satisfaction. American Stereophon co. 4, 7. Ideal Troubadours 13.

BELLEFONTAINE.—Opera House (George W. Guy, manager): Warren Comedy co. May 23-30. — **ITEM:** J. J. Shaw, late with McFadden's Row of Flats, returned to his home in this city 4.

UNIONVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Mackay Grand Opera co. April 29 to fair business. The Three Bostonians 29; good business. Closing attractions.

NEWCASTLE.—CITY OPERA HOUSE (I. S. Loos, manager): Mackay Opera co. April 27 to well pleased audience. — **ITEM:** Manager Loos has leased the house for next season.

MARSHETTA.—AUDITORIUM (Harry Nye, manager): The Loos, hypnotist, April 28-30; small audiences.

KENT.—Opera House (Davis and Livingston, managers): Mackay Opera co. 3 to a large and well pleased house.

ELYRIA.—Opera House (W. H. Park, manager): Human Hearts, booked for 6, canceled. Tom Thumb's Wedding (local) 6.

NEW PHELPSBURGH.—UNION OPERA HOUSE (George W. Bowen, manager): Said Pasha April 29 to fair house. House closed for season.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): The Mining Milliner 17.

ATHENS.—Opera House (Miller and McCune, managers): A Bachelor's Honeymoon 11.

PINDLAV.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Wolford Stock co. 24.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Silvertown Dramatic Club April 23 in Alamo to good business; performance fair. Tim Murphy 27, 28 in Old Innocence and Sir Henry Hypnotized to fair business; performance excellent. A Bachelor's Baby 8. St. Perkins 25. The Prodigal Father June 16. A Hired Girl 31.

BAKER CITY.—BURY'S OPERA HOUSE (L. Freitag, manager): Frederick Ward in Virginia April 21 to good business; performance good. Janet Waldorf in Ingomar and The Hunchback 25, 26; business fair; performances good. A Hired Girl 4.

LA GRANDE.—STEWART'S OPERA HOUSE (D. S. Stewart, manager): Nashville Students April 30; crowded house; audience pleased. A Hired Girl 6.

PENNSYLVANIA.

MANAYO CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Sporting Duchess to a large audience which thoroughly enjoyed the play April 29. The co., headed by Ffolliott Paget, was all that could be desired. Charlotte Lambert and William Friedman made decided hits. — **ITEM:** J. Ferguson, manager of the Opera House at Shenandoah, Pa., has resigned as ticket agent for the Lehigh Valley Railway in that place. He has held the position the past fifteen years. — **Frank Fey**, late with the Mand Hillman co. will have charge of the vaudeville entertainments at Tumbling Run, near Pottsville, this summer. — **ITEM:** It is quite likely that there will be a change in the management of Hershey Theatre next season, and it may join the Pennsylvania Dramatic Exchange, which is now being formed by H. G. Barclay, of Johnstown. R. W. BREITINGER.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): My Friend from India April 28; small house, but good performance. All the members of the co. were good in their respective parts, and Arthur Larkin was worthy of special commendation for his enaction of the fake theosophist. Arnold-Welles Players opened for the week of 27 to light business, the war excitement having taken the wind out of their sails. Repertoire: East Lynne, Rose of Killarney, Hidden Treasures, The Shadow of a Crime. — **ITEM:** Morrow Tait, who has been for several years connected with Davis' and the Bijou Theatre in this city

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for Wife, A Bowery Pearl, The Danites, An American's Victory, Minnie Seward co. 18-21.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): A short summer season was opened 3 with Theodore Tait's Cuban War scenes to deservedly poor business. Harry Markham's Stock co. 9-14.

ALBANY.—ACADEMY OF MUSIC (N. E. Worland, manager): Secret Service April 20. A Black Sheep attracted a fair-sized audience 30. The co. was only fair in capability.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Hammerly-Hollis Stock co. to fair houses April 20-4. Frank Daniels in The Idol's Eye gave satisfaction to medium business 4.

LEWISBURG.—OPERA HOUSE (W. W. Wolfe, manager): J. E. Toole in Killarney and the Rhine 4 to small audience; fair performance. House closed for season.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Tommy Theater co. to fair business April 25-30; fair performances. Alma Chester co. 23-28.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Assistant Manager Woodring will produce The Noble Outcast by special request 7.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): J. E. Toole 2 to fair business. Gayest Manhattan 6 to good business.

CARDONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): The Mikado (local) April 20; small house.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): A Black Sheep April 28; fair patronage; splendid performance.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Season closed April 21 with Riel and Abbey's U. T. C. to a very poor house; co. weak.

BRIDGE.—PARK OPERA HOUSE (M. Reis, manager): House dark April 20 to May 5 inclusive. Nat. C. Goodwin 8.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): J. E. Toole 3 in Killarney and the Rhine to poor business; general satisfaction.

READING.—ACADEMY OF MUSIC (John D. Misher, manager): The Sporting Duchess 30. Welsh Prize Singers 4. Gayest Manhattan 5.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Faust (usher's benefit) April 27.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Local minstrels 13, 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Miles Repertoire co. closed a most successful week here April 23, having played to crowded houses nightly. Their work is exceptionally good. Graham's Specialty and Cake Walk co. drew a large audience 25. The co. includes some very clever dancers and funny comedians. The Cake Walk is a feature, and elicited much enthusiasm. The programme is thoroughly enjoyable throughout.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): The Prodigal Father April 24-30; business good; satisfactory performance. Girard's Vaudeville co. 24 did an average business, deserving better. Mardo, the clown juggler, did some wonderful work. Frank Houghton, bicyclist, won big applause. Testimonial benefit to Mrs. Spitz, treasurer of the Opera House.

WESTERLY.—BRYAN'S OPERA HOUSE (C. B. Bliven, manager): Graham's Southern Specialty and Cake Walk co. (return engagement) April 29 drew a small house. Dan McCarthy 16.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Lillian Tucker and Charles Vaughn's Comedy co. closed a successful engagement of one week here April 30. Among the plays given were The Penalty of Sin, A Hero in Rags, and The Little Scout. The Boston Festival Orchestra 2 gave Charlestonians the greatest musical entertainment they have had in years. The work of the orchestra was particularly fine. The second part consisted of the principal numbers of The Barber of Seville, with Del Puente in the role of Figaro. The house was filled. This about closes the season at the Academy of Music.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Boston Festival Orchestra April 30; superb concert to a fair house. Lillian Tucker co. opened for a week 2; good house.

SPARTANBURG.—CONVERSE COLLEGE CONCERT HALL (Max Greenwald, manager): South Atlantic States Musical Festival April 27-29 to large and enthusiastic audiences.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Robert J. Burdette April 29 to very large and enthusiastic audience; splendid entertainment. ITEM: Manager Mowrey reports a very fine lot of bookings for the coming season.

TEXAS.

WACO.—THE GRAND (Wells and Solomon, managers): Dark. ITEM: The Auditorium Summer Theatre will open 16 with the Rose Stillman co. James M. Drake will have the management.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Ruble-Kreyer Comedy co. in The Inside Track 28-30 to fair business. This closes the season here.

HOUSTON.—SWERNY AND COOMBS' OPERA HOUSE (E. Bergman, manager): Mexican Military Band drew a fair house April 27. His Excellency 4 will close season.

EL PASO.—MYER'S OPERA HOUSE (Rigby and Walker, lessees): Veriscope 5, 6.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Poyer, manager): Frodo-Rick Wards and an excellent supporting co. April 25, 26, presenting Virginia and Ingomar to light audiences. Sarah Truax, who is well known here from having played an engagement with the stock co. at the Grand, received a very enthusiastic reception. She has

improved wonderfully since then, and was delightful as Virginia and Parthenia. James J. Corbett in A Naval Cadet 30 to fair business. NEW GRAND THEATRE (B. F. McGarrvie, manager): The Hired Girl 25-30 to good business. This is the closing week of the season at this house.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Edwin Mayo in Pudd'nhead Wilson gave a very satisfactory performance to a large audience April 30. Harry La Marr in A New England Home to fair house 4.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Edwin Mayo and a very capable co. scored a success in Pudd'nhead Wilson 2; business good.

NASHUA.—THEATRE (A. H. Davis, manager): Superba drew a large house April 28. Thomas Q. Seabrooke entertained a fair house 4 in The Isle of Champagne.

BELLOWS FALLS.—OPERA HOUSE: The Pulse of New York April 30; small house; fair performance.

VIRGINIA.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Fun on the Pacific Mail April 29 for benefit of local Elks; large audience. Aside from R. E. Graham, co. was mediocre. Byer's Merry Tourists 2-5.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): James Young in The Lady of Lyons 5; business good; performance excellent.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): A Texas Steer April 17, 18, with Katie Putnam as Bessy, was disappointing; good houses. Tim Murphy 21, 22, in Old Innocence; performance creditable; pleased house. James A. Herne in Shore Acres drew a large house 23. James O'Neill to good business 24-26. TRISTAR THEATRE (W. M. Russell, manager): A Boy Wanted proved a record breaker 17-23. A Jay in New York 24-30. PIKE STREET THEATRE (E. R. Lang, manager): U. T. C. to good business 24-30.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Mysterious Mr. Bugle April 25, 26; large audiences. James O'Neill in Monte Cristo 28, 29; play well presented; good business. Melba and the Damoselle Ellis Grand Opera co. 9.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Elison entertained small houses with sleight of hand April 25, 26.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Nashville Students to good house April 27. Tim Murphy 3. Bittner Theatre co. 9-14.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Van Osten's Three-Star co. April 30 closed a brilliant week with Mr. Barnes of New York and In the Heart of the Storm. GRAND OPERA HOUSE (Charles A. Feinler, manager): Human Hearts 9-11.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Rontfrow's Pathfinders 9-14.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): U. W. Dramatic Club presented Othello, A Proposal Under Difficulties, and Her Only Fault April 30 to a large and cultured audience. Devil's Auction 6. Thomas W. Keene 7. ITEM: Professor John Lenders, Director of the Fuller Orchestra, has enlisted as Bandmaster in the United States Army, his place being taken by August Deike. The May Festival, the musical event of Madison, under the auspices of the Choral Union (local), will occur 17, 18.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Parker and Ruprecht's cinematograph to fair house April 30, but did not give satisfaction. M. Carnival and Shakespearean Burlesque (local) 6.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): William Owen in Richelieu and other plays 24 to good business and appreciative audiences. Devil's Auction 6.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Slayton's Jubilee Singers 5; crowded house and good performance. Martin's U. T. C. 4. Devil's Auction 5.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Frank E. Long and co. to good business and best of satisfaction April 24-30. Jerry Sullivan co. 3.

ASHLAND.—GRAND OPERA HOUSE (John Mela, manager): Yale's Devil's Auction April 28 to a good house; audience well satisfied. Marks Brothers 9-14.

BAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): A Trip to the Circus 4. Thomas W. Keene 6.

POND DU LAC.—CRESCENT OPERA HOUSE (W. L. H. Stoddard, manager): Al. W. Martin's U. T. C. 6.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Al. W. Martin's U. T. C. 2 to S. R. O. William Owen co. 5-7.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): The Gibneys 6, 7. Martin's U. T. C. 9.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Local minstrels 7. William Owen 13.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Devil's Auction 7.

APPLETON.—OPERA HOUSE (E. Erb, manager): Martin's U. T. C. 3. William Owen co. 11, 12.

LA CROSSE.—THEATRE (J. Strandlpha, manager): Chauncey Olcott in Sweet Indiscretions April 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): H. B. Marshall's U. T. C. under tent 11.

CANADA.

MONTREAL.—THEATRE FRANCAIS (W. E. Phil lips, manager): The stock co. opened to good business 2 in The Mask of Life, and did their usual excellent work. Harrington Reynolds and Florence

Roberts were especially strong at the end of the third act. Mention should also be made of T. J. McGraw, Walton Townsend, Harry Mack, Francis Byrne, and Nellie Callahan. The Lancers were the leading feature of the vaudeville bill. The Snowball and The Kitchen Belle 9-14. THEATRE ROYAL (Sparrow and Jacobs, managers): The Pulse of New York opened 2 to good business. The play is amusing and contains a large number of clever specialists, chief among whom are the Thompsons, two very bright children, who sing, dance, etc., and also take part in the play. Miss Maitland, female baritone; Stella Mayhew, and Mr. Lang are also deserving of mention. Ed. F. Rush's Burlesquers 7-14. QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Beryl Hope Stock co. concluded their ten week engagement April 30. The last two nights were devoted to Sedley Brown's play, The Minister, or A Woman of the People. The play is strong and original and the co. appeared to great advantage, excellent work being done by Beryl Hope, Clara Knott, Dickie Delaro, Charlotte Severen, Howell Russell, and Sedley Brown. The co. left for Ottawa 1 to open a four weeks' engagement at the Russell Theatre. A number of friends assembled at the station and wished them goodnight. ITEM: The Geisha Opera co., that closed a successful engagement at the Academy of Music April 30, will remain in Montreal for the summer, under the name of the Mark Smith Opera co. Among the members are Mark Smith, Charles Swain, John Park, Linda de Costa, Laura Millard, and many others. The opening bill will be The Mikado. Mr. Decker, who is looking after the business end of the co., says that negotiations are pending with New York managers for the production of several of the latest successes. On the last performance of this co. in The Geisha there was trouble at the Academy, as a lawyer here acting for Mr. Daly tried to attach the scenery, costumes, etc., for royalties alleged to be due. Matters, however, have been settled satisfactorily.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): Charles Coghlan presented The Royal Box 24 to fairly good business. It is excellently produced and made a strong impression. Mr. Coghlan gave much satisfaction at the role of Clarence, receiving numerous curtain-calls. Grace Filkins gave a clever delineation of Celis. The support was excellent, and included Harold Russell, Albert Brunning, Mervyn Dallas, Charles Plunkett, Elizabeth Garth, Gertrude Coghlan, and Anna Held 11. PRINCE OF THEATRE (B. B. Shepard, manager): The Cummings Opera co. are presenting the ever popular Mikado to crowded houses 27. This is the best production so far given by this organization, and meeting with hearty approval. Frederic Solomon, in the title-role, was very humorous and his local sayings were greatly appreciated. Laura Moore sang and acted the part of Yum Yum delightfully, while Elvia Cox-Seabrooke as Pitti Sing, and Arnold Blake as Nanki Poo, were liberally applauded. W. H. West, a new comer, made a large hit as Ko Ko. The scenery and stage appointments were beautiful, and the costumes were greatly admired. Ermine 1-14.

WINNIPEG.—THEATRE (C. P. Walker, manager): Hopkins' Trans-Oceanics April 27, 28, one of the best vaudeville cos. that has ever visited the city; business satisfactory. Professor Leonidas' exhibition of trained cats and dogs, which were wonderful in their tricks. The cinematograph views were excellent. Thomas W. Keene 28-30 in Richelieu, Louis XI, The Merchant of Venice, and Richard III. Large audiences greeted the distinguished tragedian, who was ably supported by Charles B. Hanford, Lucia Moore, John Milton, and Mary Timberman. Plays excellently mounted. Receipts \$2,000. Robert J. Burdette 5. The Prodigal Father 6, 7. The Mysterious Mr. Bugle 9, 10. James O'Neill 13, 14. GRAND OPERA HOUSE (Seach and Sharpe, managers): The Farley Stock co. concluded a six weeks' engagement April 30, playing Mismatched and Uncle Tom's Cabin during the week. Theatre dark indefinitely. ITEM: Marion Crawford, novelist, lectured before small but appreciative audiences 28, 27. Manager Walker is preparing for an annual summer season, and will run a stock co. at the Winnipeg. The Farley Stock co. is touring Manitoba and the Oris Ober co. is in Calgary and Edmonton, N. W. T.—Some high-class attractions playing at summer prices will appear at the Winnipeg during the warm months.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): The Mysterious Mr. Bugle April 29, 21; good performances to small business. Jessie Alexander, assisted by local amateurs, 22; fair house. James O'Neill in The Dead Heart 23; capital performance to full house. DENN HALL (Walter Boulton, manager): Cosgrove co. 25, 26. CITY MUSIC HALL: Vancouver Stock co.; good performances every night to S. R. O.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncome, manager): Aiden Benedict in Fabio Romani April 27 to a fair house; co. poor. Otis Skinner in Prince Rudolph 29 to light business. The support was not as good as on Mr. Skinner's former appearance in this city, but the star delighted his audience. The co. closed here, four members leaving for Chicago and eight for New York.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Maud Hillman co. in The Fire Patrol, A Barrel of Money, Special Delivery, The Cuban Spy, 24-30 to big business; performances good. Professor Lawrence, hypnotist and mesmerist, opened 2 for a week to good business.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Heart of Chicago April 25 to good business; general satisfaction. Otis Skinner in Prince Rudolph (return date) as a benefit for Mrs. F. W. Stair, treasurer of the Grand, 28; excellent business and performance. Knisel Quartette 4. Manhattan Comedy co. 9-11.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): The Beacon Stock co. 25-30 in The Wall Street Battle and The Black Flag. Same co. 27 in Condemned to Siberia, Daybreak, and The Bowery of New York. GAIETY THEATRE (M. Cordalax, lessee): Dark.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowe, manager): The Beryl Hope Stock co. opened 2 with What Happened to Jones to a very large audience; excellent performance. In spite of All 4-7. GRAND OPERA HOUSE (Joseph Frank, manager): Gummiez Opera co. 9.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): The Heart of Chicago April 29; satisfac-



tory performance to large upper house. Anna Held 12. Roland Reed 20.

QUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Fabio Romani April 30 to topheavy house.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Heart of Chicago April 30; good co.; fine scenery; first-class business.

ARENA.

MUSCATINE, IA.—Since its opening on April 28 at Muscatine, Iowa, Captain W. D. Ament's Big City Show has been a great success. Captain Ament has gathered a number of high salaried artists who never have played at popular prices before. Among the features are Harry La Sage, bounding rope walker; B. F. Morris' school of trained dogs and ponies; the Rumley Sisters, the Gonderella Brothers, James Dunnington, Captain Ament, and the De Nordias. The parade is very neat and well costumed. The cages are painted in pale red and gold and attract much attention. The show travels in its own special cars.

BRADDOCK, PA.—The Walter L. Main Shows, larger, more varied and more wonderful than ever, pitched their tents for the first time this season at Braddock, Pa., on April 25. Three long trains are required to transport the immense number of performers and the menagerie forming the shows. The parade is novel and very large. The menagerie was increased last week by three lion cubs, born last Tuesday.

CHARLESTON, W. VA.—Ringling Brothers' Shows April 29 gave general satisfaction. This was the first appearance of the shows here and the courteous treatment accorded patrons made many friends. Forepaugh and Sells Brothers' Circus packed the tents at both performances 30.

BELOIT, WIS.—John Robinson's Circus opened here April 28 to fair business. The show did not arrive until 9 o'clock, owing to a series of mishaps, but had everything in readiness for afternoon. It is of fair size, has a big spread of canvas, makes a good street display, has a fine collection of animals, and above all gives a good performance. Cyr, the strong man, is featured. The circus is under the management of Ringling Brothers.

ELIZABETH, N. J.—Hunting's Circus did good business 4-7; performances well received. Bob Hunting is an old favorite here.

OAKLAND, CAL.—Norris Brothers' Dog and Pony Show April 25-30 to very large business. Chiquita, the midget, will appear 29.

BRAZIL, IND.—La Pearl's Circus 3; business and performance good.

PRUDDEN, O.—Circus season opened 4 with Washburn's Show to good business.

WHEELING, W. VA.—Forepaugh and Sells Brothers' Circus drew the usual large crowds 4.

GALLIPOLIS, O.—Sells Brothers and Forepaugh's Circus April 29 to good business.

MARIETTA, O.—Forepaugh and Sells Brothers' Circus 2; fair audiences; excellent parade and good performance.

BOWLING GREEN, KY.—Cooper and Co.'s Shows April 30; tents packed at both performances.

MT. CARROLL, ILL.—Tierney and (Freeman's American Minstrels under canvas opened here April 28, 29 to capacity of tent.

PERU, IND.—Wallace and Co.'s Circus opened their season here April 30 to big business; performance good.

COLUMBIA, PA.—Welsh Brothers' Circus April 29, 30; big audiences; performance good.

ROCKFORD, ILL.—John Robinson's Circus April 29 gave satisfaction to small business.

MATTOON, ILL.—La Pearl's Circus April 25 gave two satisfactory performances to good business considering rainy weather.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

The automatic representation of the baseball games participated in by the Louisville Club while away has drawn large audiences to Macaulay's, and if the club plays good ball during the season the venture will surely be profitable. The Van Osten Three Star Comedy co. opened its summer season at the Avenue Theatre 1, presenting In the Heart of the Storm. Dorcas will be the attraction week commencing 8. Inez McCusker, Ella Harmon, and Willard Lee are the stars in the co.

Fred Rider's Night Owls played a return engagement at the New Buckingham 17, and good business resulted.

The season at the Temple is now closed. Thomas Reynolds, of the Meffert co., was presented with a handsome remembrance by admiring friends. He will fill an engagement during the summer with a stock co. in Chicago. Edmund Day will remain here in Louisville and engage in newspaper work.

The cyclorama of the Battle of Gettysburg is being largely patronized, due no doubt in part to the war excitement now prevalent.

The May Musical Festival will occur at the Auditorium 9-11. It will be a really notable musical

event, as there will be an orchestra of fifty, a chorus of two hundred and fifty and soloists of wide reputation, among whom may be mentioned Ysaya, Del Puente, H. Indl, Rieger, Gertrude May Stein, and Gadski. The railroad has named reduced rates, and the festival has been extensively and skillfully advertised, and all indications go to show that there will be a large attendance.

Phoenix Hill Park opened its Summer season May 1. The proprietor, Colonel H. S. McNutt, will be assisted in the management by A. C. Arthur, and Benjamin Wiggins will hold his old position in the refreshment department. The concert given by Eichhorn's Band was an excellent one.

Shirley Crawford will further illustrate his versatility by going to the front with Kentucky's soldiers as war correspondent. Mr. Crawford was at one time treasurer at the Avenue, afterward for a brief while on the stage as an actor, and has since graduated in law.

Romer Selby, manager for the pugilist known as Kid McCoy, is in the city arranging for the appearance of the fighter May 11.

The annual meeting of the National Federation of Musicians was held here 2-5, there being delegates in attendance from all over the country. Phil Becker and Ed Morebach, of the New Buckingham orchestra, were prominent on the Entertainment Committee.

The projected season of Summer opera, to be conducted by John Oberbach, is still uncertain. It is stated that there is a movement on foot to inaugurate such a season with Richard P. Carroll, the well known comic opera comedian, at its head. This rumor lacks confirmation, however. If it becomes a fact the season would doubtless be a success, as Mr. Carroll is a great favorite here, being pleasantly remembered as a member of the Duff Opera co. several years ago.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Columbus, O., May 8-10.
A BOY WANTED (Western): Victoria, B. C., May 8-10.
WELLINGTON: 10, Nanaimo 11, Vancouver 12, New Whatcom, Wash., 13, Everett 14, Ellensburg 15, North Yakima 17, Pendleton, Ore., 18, Walla Walla, Wash., 19, Spokane 20, 21, Butte, Mont., 22-25.
A BUNCH OF KEYS (Gus Bothner, mgr.): Lewiston, Me., May 10, 11, Oldtown 12, Bangor 13, 14, St. John, N. B., 15-18, Moncton 19, Amherst, N. S., 20, Halifax 21-23, Yarmouth 24, 25.
A DAY AND A NIGHT: Manchester, N. H., May 9, Lawrence, Mass., 10, Springfield 11, Pittsfield 12, Seattle, Wash., May 9-14, Victoria, B. C., 15, Nanaimo 17, Vancouver 18, New Whatcom, Wash., 19, Everett 20, Olympia 21, Portland, Ore., 22-25.
A HOT OLD TIME (The Rays; Edgar Selden, mgr.): St. Paul, Minn., May 8-14.
A MILK WHITE FLAG: Chicago, Ill., April 24-May 14.
A STRANGER IN NEW YORK (Hoyt; Salt Lake City, U., May 9-10, Denver, Col., 10-21.
A STRANGER IN NEW YORK: Chicago, Ill., May 9-14.
A TEXAS STEER: San Diego, Cal., May 16.
ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27-indefinite.
ALCANTARA STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.-indefinite.
BALDWIN-MELVILLE: St. Joseph, Mo., May 9-14, Kansas City 15-indefinite.
BLAIR, EUGENIE: Cleveland, O., May 2-indefinite.
BLUE JEANS: Minneapolis, Minn., May 9-14.
BRYAN COMEDIANS: Calumet, Mich., May 9-14.
BURRELL COMEDY: Mystic, Conn., May 9-14, Norwich 16-21, New London 22-25.
BUTLER COMEDY (F. L. Ferry, mgr.): Alexandria, Minn., May 9-11.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1-indefinite.
CHASS-LISTER: Cedar Rapids, Ia., April 25-May 14.
CHESTER, ALMA (O. W. Dibble, mgr.): Jamestown, N. Y., May 9-14, Erie, Pa., 16-21, New-castle 22-25.
CLARK, CHESTON: Philadelphia, Pa., May 2-14.
CLAXTON, KATE: Philadelphia, Pa., May 2-14.
CLEGG, CLAY: Salt Lake City, U., May 9-14.
COLLINS, MYRA (J. M. Bennett, mgr.): Sioux Falls, S. Dak., May 9-16, Canton 16-21.
COLUMBIAN COMEDY: Muskegon, Mich., May 9-14, Saginaw 16-21.
CORSE, PAYTON COMEDY (Wm. E. Denison, mgr.): Portland, Ore., May 9-14.
CRAWF, PLAYERS (E. M. Crane, mgr.): Syracuse, N. Y., May 9-14.
CRANE, WILLIAM H.: New York city April 25-indefinite.
DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Ypsilanti, Mich., May 9, Pontiac 10, Mt. Clemens 11, Petrolia, Ont., 12, Port Huron, Mich., 13, Bay City 14.
D'EATA ENTERTAINERS (Harry D'Eata, mgr.): Curwensville, Pa., May 2-14.
DODGE, SANFORD: Genoa, Neb., May 9.
DOWNING, ROBERT: Oshkosh, Wis., May 9, Fond Du Lac 10, Sheboygan 11, Put-in-Bay 12.
DREW, JOHN (Chas. Frohman, mgr.): Brooklyn, N. Y., May 9-14, Springfield, Mass., 15.
EIGHT BRICKS (W. E. Black, mgr.): Brooklyn, N. Y., May 9-14, Newark, N. J., 16-21.
ELDON COMEDIANS: Brazil, Ind., May 9-14, Vero Beach 16-21, Greenfield 22-25.
ELLEPOD CO.: Sacramento, Cal., May 9-14.
ELROY STOCK (Edwin Elroy, mgr.): Bridgeton, N. J., May 9-14, Trenton 16-21, Hartford, Conn., 22-June 4.
EMPIRE THEATRE (Chas. Frohman, mgr.): St. Louis, Mo., May 9-14.
FAUST (Porter White): Detroit, Mich., May 9-14.
FERRIS COMEDIANS (Dick Ferris, mgr.): Dayton, O., May 9-14, Columbus 16-21.
FISKE, MRS. (Chas. E. Power, mgr.): New York city March 22-indefinite.
FRANCH, IRVING: Three Rivers, Mich., May 12-14.
FROST, DRAMATIC: Kentville, N. S., May 9-14.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Erie, Pa., May 9, Toledo, O., 10, Columbus 11, Marietta 12, Dayton 13, Indianapolis, Ind., 14, Harlem, N. Y., 16-21.
GORTON COMEDY: Vicksburg, Mich., May 10, Galesburg 11, 12, Kalamazoo 13, 14.
GRAND OPERA STOCK: Columbus, O.-indefinite.
HAMERSLY-HOLLIS STOCK: Hazleton, Pa., April 28-indefinite.
HARTMAN, FERRIS: Fresno, Cal., May 9, Riverside 10, San Diego 11, Los Angeles 12-14, Stockton 16, Oakland 17, Santa Cruz 18, San Jose 19, Woodland 20, Sacramento 21.
HELD, ANNA: Indianapolis, Ind., May 9, Grand Rapids, Mich., 10, Detroit 11.
HERNE, JAMES A. (Shore Acres Co.; William B. Gross, mgr.): Milwaukee, Wis., May 9-14, Rockford, Ill., 16, Aurora 17, Elgin 18, Indianapolis, Ind., 19-21, Muncie 23.
HILLMAN, MAUD: Biddford, Me., May 9-14.
HIMMELIN IDEALS (John Himmelin, mgr.): Saginaw, O., May 9-16.
HOLDEN COMEDY: Decatur, Ill., May 9-14.
IN ATLANTIC CITY: Milwaukee, Wis., May 9-14.
IRWIN, MAY: Kansas City, Mo., May 9-14, Indianapolis, Ind., 16, 17.
JEAN RENOLDS STOCK (Horace Grant, mgr.): Binghamton, N. Y.-indefinite.
KEENE, THOMAS W.: Battle Creek, Mich., May 10, Lansing 11, Detroit 12-14, Port Huron 16, Berlin, Ont., 17, Guelph 18, Toronto 19-21, Montreal 22-25.
KELCEY-SHANNON: New York city April 11-indefinite.
LEWIS, DOROTHY (W. O. Edmunds, mgr.): St. Louis, Mo., May 9-14.
LYCUM STOCK (Daniel Frohman, mgr.): Chicago, Ill., May 9-21, Rochester, N. Y., 23-24, Syracuse 25, 26, Albany 27.
MACAULEY-PATTON (Harry Levy, mgr.): Elwood, Ind., May 9-14, Kokomo 16-21, Alexandria 22-25.
MACK, ANDREW: Bridgeport, Conn., May 9, 10, Springfield, Mass., 14, Providence, R. I., 16-21.
MANHATTAN COMEDY: Hamilton, Conn., May 9-11.
MANFIELD, RICHARD (A. M. Palmer, mgr.): New York city April 25-May 14.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): San Francisco, Cal., May 2-23.
MARKHAM STOCK: Pittsford, Pa., May 9-14.
MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Buffalo, N. Y., May 9-14.

McCarthy, DAN (N. Campbell, mgr.): Toronto, Can., May 9-14.
McCarthy's MISERABLES: Chicago, Ill., May 2-14.
McFadden's ROW OF FLATS (Gus Hill, prop. and mgr.): Boston, Mass., May 9-14.
McGINTY, THE SPORT: Tacoma, Wash., May 9-11, Seattle 16-21, Portland, Ore., 23-25.
MILES IDEAL STOCK (Frank Lee Miles, mgr.): Haverhill, Mass., May 9-14, New Bedford 16-21, Brockton 23-25.
MISS FRANCIS OF YALE: Portland, Ore., May 9, 10, Seattle, Wash., 11, 12.
MURPHY, TIM: Aspen, Col., May 18.
MY FRIEND FROM INDIA (Smyth and Rice Comedians; Bridgeport, Conn., May 11.
NEILL, (Alhambra Co.): Chicago, Ill., May 1-30.
NEILL COMPANY: Minneapolis, Minn., May 9-June 11.
NEW ENGLAND HOME: Shelton, Vt., May 9, Enosburgh Falls 10, Richford 11, N. Troy 12, Newport 13, Johnsbury 14.
NORTHERN LIGHTS: Newark, N. J., May 9-14.
NEW YORK THEATRE (J. C. Nugent, mgr.): Marion, Ind., May 9-14, Alexandria 16-21, Ft. Wayne 23-25.
OBER, ORRIS STOCK (Mr. Ettinger, mgr.): Edmon-ton, Alta., N. W. T., May 9-14.
O'HOLIGAN'S WEDDING: Portland, Me., May 9-10, Bath 11.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Logansport, Ind., May 9, Ft. Wayne 10, Lima, O., 11, Cleveland 12-14, Albany, N. Y., 16, Poughkeepsie 17, Newburg 18, Middletown 19, Yonkers 20, 21, O'Neill, James: Duluth, Minn., May 14.
OWEN, WILLIAM (Alvin A. Jack, mgr.): Apple-ton, Wis., May 9-12.
PEARSON STOCK (J. J. Lodge, mgr.): St. Joseph, Mo., May 9-14.
PERUCHI-BELDEN: Macon, Ga., May 16-29.
PHELPS COMEDIANS: Le Roy, N. Y., May 9-14.
PITMAN, SAM: Pottsville, Pa., May 9-14, York 16-21, Harrisburg 23-25.
PLUNKARD, ST. (J. C. Lewis; Bob Mack, mgr.): Jefferson City, Mo., May 9, Booneville 12, Fayette 13, Moberly 14.
PRINGLE, JOHNNIE: Marshalltown, Ia., May 2-14.
RANKIN, MCKEE (Stock): Buffalo, N. Y., May 9-14.
REED, ROLAND: Rochester, N. Y., May 9, Oswego 10, Watertown 11, Ogdensburg 12, Utica 13, Bingham-ton 14, Buffalo 16-18, Lockport 19, London, Ont., 20, Hamilton 21, Toronto 23-25.
REHAN, ADA (Augustin Day, mgr.): Philadel-phia, Pa., May 9-12, Chicago, Ill., 23-June 4.
REYNOLDS, JEAN (Horace Grant, mgr.): Binghamton, N. Y., April 18-indefinite.
SALISBURY STOCK (Chas. P. Salisbury, mgr.): Rochester, N. Y., May 9-23.
SHANNON COMEDY: Salem, N. Y., May 9-14.
SHARPLEY LYCEUM (A. J. Sharpley, mgr.): Sioux Falls, Ia., May 16-27.
SHAW, SAM: Portland, Ore., May 9-14, Tacoma, Wash., 23-25.
SHEARER TOMMY (Earl Burgess, mgr.): Warren, O., May 9-14.
SHERMAN, ROBERT: Paducah, Ky., May 23-April 13.
SIDE TRACKED: Worcester, Mass., May 9-14.
SINKINS-FABEL: Richmond, Va., May 9-14.
SKINNER, OTIS: Chicago, Ill., May 16-indefinite.
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Greeley, Col., May 9-14, Laramie, Wyo., 16-21, Rawlins 23-25.
SPOONERS, THE (Edna May and Cecil B. Spooner, mgrs.): Elmira, N. Y., May 9-11, Hornellsville 16-21.
STULL, DAN: Des Moines, Ia., May 13, 14.
TANNER, EDWIN (W. J. Hutton, mgr.): Newcastle, Ind., May 9, Alexandria 10, Kokomo 11, Logansport 12, Plymouth 13, Valparaiso 14.
TENNESSEE'S PARTNER (Arthur C. Alston, mgr.): Lawrence, Mass., May 9.
THE DAZZLER (John P. Cosgrove, mgr.): Wash-ington, D. C., May 9-14, Baltimore, Md., 16-21.
THE FRENCH MAID: Chicago, Ill., May 9-indefinite.
THE HEART OF CHICAGO (Eastern; Lincoln J. Carter, prop.; Jay Simms, mgr.): St. Thomas, Can., May 9, Chatham 10, Petrolia 11, Port Huron, Mich., 12.
THE LADY SLAVEY: New York city April 25-indefinite.
THE MAN FROM MEXICO: Pittsburg, Pa., May 9-14.
THE MYSTERIOUS MR. BUGLE: Winnipeg, Man., May 9, 10, Grand Forks 11, Crookston, Minn., 12, St. Cloud 14.
THE PRODIGAL FATHER (Welcher and Riedee, mgrs.): Grand Forks, N. Dak., May 9.
THE PULSE OF NEW YORK: Newark, N. J., May 9-14.
THE TARRYTOWN WIDOW: New York city May 9-14.
THE TARRYTOWN WIDOW (Western): Burlington, Ia., May 11, Davenport 12, Galesburg, Ill., 13, Peoria 14, Milwaukee, Wis., 15-21, Racine 22, Sandusky, O., 24.
THE WHIRL OF THE TOWNS: New York city May 23-indefinite.
THE WHITE SQUADRON: Brooklyn, N. Y., May 9-14.
TOOLE, J. E. (Annapolis, Md., May 9.
TOWNS TOPICS (Annapolis, Md., May 9.
TOWNS TOPICS (Newell, mgr.): Fargo, N. Dak., May 11, Graton 12, Watertown, 13, 14, Grand Fort-16, Crookston, Minn., 17, Duluth 18, W. Superior 19, Ashland 20, Oshkosh, Wis., 21, Milwaukee 22.
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Wil-lington, N. C., May 9-14, Richmond, Va., 16-21, Norfolk 23-25.
UNCLE TOM'S CABIN (A. W. Martin): St. Paul, Minn., May 9-14.
UNCLE TOM'S CABIN (Webber): Pittsburg, Pa., May 9-14.
VAN TASSELL, CORA: Evansville, Ind., May 9-14, Terre Haute 16-21, Brazil 23-25.
WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Albany, N. Y., May 2-indefinite.
WAITE COMEDY (Western; D. H. Woods, mgr.): Rochester, N. Y., May 9-14.
WARDE, FREDERICK: Grand Island, Neb., May 9, Columbus 10, Fremont 11, Beatrice 12, Lincoln 13, Omaha 15, 16.
WARREN COMEDY: Salem, O., May 9-14.
WAY DOWN EAST: New York city Feb. 7-indefinite.
WILSON COMEDY (Harry F. Curtis, mgr.): Steuben-ville, O., May 9-14.
WOODWARD THEATRE: Omaha, Neb., Feb. 21-indefinite.
YOUNG, JAMES: Newport News, Va., May 9-11, Norfolk 12-14, Washington, D. C., 16-21.

OPERA AND EXTRAVAGANZA.

BAUGETTO ITALIAN OPERA (Col. W. A. Thomson, mgr.): Philadelphia, Pa., May 2-indefinite.
BOSTONIAN: Syracuse, N. Y., May 9, 10, Ithaca 11, 12, Oswego 13, Utica 14, Albany 16, Troy 17.
BOSTON LYRIC OPERA: Boston, Mass., May 9-indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25-indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Boston, Mass., April 11-May 14.
CORINNE: Philadelphia, Pa., May 9-indefinite.
DANROSC-ELLIS: Spokane, Wash., May 9.
DANIELS, FRANK: Washington, D. C., May 9-14.
GRAT JULIEN OPERA: New Orleans, La., April 10-indefinite.
HARVARD OPERA (Robert Kane, mgr.): Boston, Mass., March 1-indefinite.
HOPPER, DE WOLF (B. D. Stevens, mgr.): Boston, Mass., May 9-14.
JAXON OPERA: Brooklyn, N. Y., May 9-indefinite.
MACKAY OPERA: Mansfield, O., May 10.
ORIENTAL AMERICA (Jno. W. Isham, mgr.): Edinboro, Pa., May 9-14.
ROBIN HOOD, JR.: New York city May 9-14.
THE BALLET GIRL (No. 1): Philadelphia, Pa., April 18-indefinite.
THE BRIDE ELECT: New York city April 11-indefinite.
THE CHORUS GIRL: Boston, Mass., May 16-28.
THE HIGHWAYMAN: New York city May 9-14, Boston, Mass., 16-28.
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Philadelphia, Pa., April 4-May 14, Boston, Mass., May 16-indefinite.
THE WEDDING DAY: New York city April 18-May 14.
WAITE OPERA: Rome, N. Y., May 2-7, Syracuse 9-indefinite.
WILBUR OPERA: Boston, Mass., May 9-14.
WILBUR KIRWIN OPERA: Toledo, O., May 2-June 4.

VARIETY.

AMERICAN BURLESQUERS: Washington, D. C., May 9-14.

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Attorneys for Joseph Arthur.

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Mr. Cook's lyrics are well adapted to musical treatment and are always bright and at times exceedingly clever. - Boston Herald.
Lyrics are far above the average in the modern comic opera. - Boston Post.
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ANI'S MONARCHS: Baltimore, Md., May 9-14.
BLACK CROOK BURLESQUE: Cleveland, O., May 9-14.
BLACK PATTI TROUBADOURS: Baltimore, Md., May 9-14.
BROADWAY GIRLS: Paterson, N. J., May 9-14.
BRODIE, STEVE (Gus Hill, prop.): C. W. Williams, mgr.: Chicago, Ill., May 2-14.
CITY CLUB (Mascot): Philadelphia, Pa., May 9-14.
CITY SPORTS: New York City May 9-14.
COLORADO SPORTS: New Brunswick, N. J., May 11.
FLYER AND SHERIDAN: Bridgeport, Conn., May 9-11.
GAY GIRLS OF GOTHAM (A. J. Hughes, mgr.): Brooklyn, N. Y., May 9-14.
GAY MASQUERADERS (Gus Hill, prop.): Robert Manchester, mgr.: Jersey City, N. J., May 9-14.
HOPKINS' TRANS-OCEANIC (Walter Ford, mgr.): Spokane, Wash., May 8, 9, Tacoma 11, Victoria B. C., 12, Wellington 13, Nanaimo 14, Vancouver 15, New Whatcom 16, Seattle 17-19, Olympia 20, Portland 21, Or., 22, 23.
IDEAL TROUBADOURS: Cuyahoga Falls, O., May 9.
KENT H. MEDINA 11.
LONDON BELLES (Rose Sydel): Buffalo, N. Y., May 9-14.
MAHER, PETER: Brooklyn, N. Y., May 9-14.
MERRY MAIDENS: Jersey City, N. J., May 9-14.
MONTI CARLO BURLESQUE: Brooklyn, N. Y., May 9-14.
MOULIN ROUGE: Cincinnati, O., May 9-14, St. Louis, Mo., 16-21.
NILSON AERIAL BALLET: Marysville, Cal., May 9, 10, Oroville 11, Chico 12, Red Bluff 13, Redding 14, Eugene, Ore., 19, 20, Salem 21, Portland 22-23.
OCTOBEROONS (John W. Isham, mgr.): Pittsburgh, Pa., May 9-14, Brooklyn, N. Y., 16-21.
RENTZ - SANTLEY (Abe Leavitt, mgr.): Providence, R. I., May 9-14.
ROSBOW MIDGETS: Newark, N. J., May 9-14.
SULLIVAN, JOHN L.: New York City May 9-14.
VANITY FAIR (Gus Hill, prop.): Fred J. Huber, mgr.: New York City May 9-14.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Keokuk, Ia., May 9, Quincy, Ill., 11, 12, Hannibal, Mo., 13, Jackson, Mo., 14, Springfield 15, Lincoln 16, Rock Island 17, Davenport, Ia., 24, 25.
DEMONS MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
HENRY H. Lincoln, Ill., May 9, Clinton 10, Champagne 11, Mattoon 12, Paris 13, Danville 14.
LANE'S CLUB: New York City May 23, Boston and Springfield, Mass., 24, Brooklyn, N. Y., and Philadelphia, Pa., 25, Baltimore, Md., and Washington, D. C., 26, Pittsburgh, Pa., 27, Chicago, Ill., 28.
PRINCE AND WEST (Eastern): New York City April 8-May 21.
RICE AND HALL MINSTRELS: Woodstock, R. I., May 8, River Point 10, Norwich, Conn., 11, New London 12, Meriden 13, 14.
RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Tacoma, Wash., May 9, Everett 11, New Whatcom 12, New Westminster, B. C., 13, Nanaimo 14, Victoria 16, Vancouver 17.

MISCELLANEOUS.

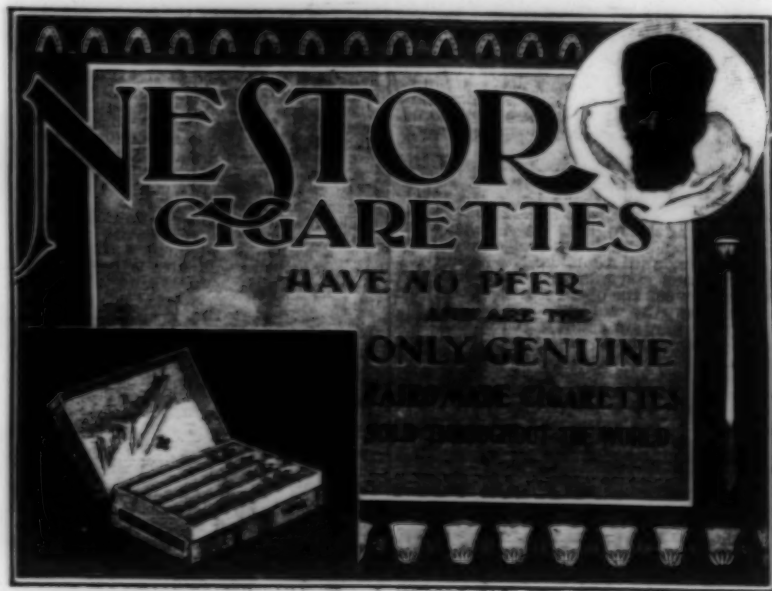
BROOKER CHICAGO MARINE BAND (Howard Pew, mgr.): Wheeling, W. Va., May 8, Lancaster, Pa., 12, York 13, Baltimore, Md., 14-22, Philadelphia, Pa., 25—indefinite.
CANADIAN JUBILEE SINGERS: Millbrook, Me., May 9, Brunswick 10, Richmond 11, Hallowell 12, Augusta 13, 14.
COYLE'S MUSICAL WAGO: Waco, Tex., May 9-14.
DANTE: Seattle, Wash., May 9-14.
FLINTS, THE: Marshfieldtown, Ia., May 9-14, Ottumwa 16-21, Cedar Rapids 22-23.
GIBBY'S, THE: Madison, Wis., May 9-14, Kenosha 16-21.
INGERHOLL, ROBERT G. (C. P. Farrell, mgr.): Pittsburgh, Pa., May 9, Manassas, W. Va., 10.
KELLEY: Boston, Mass., May 2-14, Philadelphia, Pa., 16-21.
KENNEY, C. LE ROY (H. Percy Hill, mgr.): Sherbrooke, Can., May 10, Coalbrook 12, Richmond 16, Knowles, THE: Olney, Ill., May 9-14, Terre Haute, Ind., 23-24.
LEES, THE (Hypnotists: Thos. F. Adkin, mgr.): Suffolk, Va., May 9-14, Norfolk 16-21, Newport News 22-23.
MONTI CARLO GIRLS: Brooklyn, N. Y., May 9-14.
NASHVILLE STUDENTS: Pontiac, Ia., May 9, Salt Lake City, U., 10, Broken Bow, Neb., 12.
SAGES, THE (A. B. McDole, mgr.): Lynn, Mass., May 9-14, Haverhill 23-24.
SANTANELLI (J. L. Rockwell, mgr.): Lexington, Ky., May 9-14.
SOUZA'S BAND: Baltimore, Md., May 9, 10, Washington, D. C., 11, 12, Philadelphia, Pa., 13, 14, New York City 15, Boston, Mass., 16-18, Portland, Me., 19, Providence, R. I., 20, Worcester, Mass., 21, Albany, N. Y., 22, New York City 24.
VANSCOPE CO. (C. G. Laslett, mgr.): Gloversville, N. Y., May 9, Albany 10, 11, Troy 12-14, Peekskill 21.
YOUNG'S MAGNIFICENT AND NOVELTY (Harry Young, mgr.): Rice Lake, Wis., May 9, 10, Bloomer 11, 12, Chippewa Falls 13, 14, Eau Claire 15, 17, Hudson 18, 19, Stillwater, Minn., 20, 21.

CIRCUSES.

ANENT'S (Capt. W. D.): Big City Show: Durant, Ia., May 8, Moline, Ill., 9-11, Wilton, Ia., 12, West Liberty 13, Iowa City 14, Cedar Rapids 16-18, Marion 19, Magnoketa 20, 21, Clinton 23, 24.
BARSTON AND BAILEY: Liverpool, Eng., May 2-21.
BUFFALO BILL: Baltimore, Md., May 9, 10, Williamsport, Pa., 11.
FOREPAUGH AND SELLS BROS: Cleveland, O., May 9, Alliance 10, New Philadelphia 11, Toledo 14, Dayton 17.
GIBBS AND MCGREGOR: Coldwater, Mich., May 9, Hillsdale 10, Angola, Ind., 11, Auburn 12, Columbia City 13, Warsaw 14, North Manchester 16, Wabash 17, Marion 18, Alexandria 19.
GILMORE, CLARK AND CO.: Pottsville, Pa., May 9-11, St. Clair 12, Frackville 13, Ashland 14.
HARRIS NICKEL PLATE SHOW: Columbus, Miss., May 13.
HUMMELL, JOHN F.: Newcomerstown, O., May 18.
HUNTING, BOB: Jersey City, N. J., May 9-14.
HUNTING CIRCUS: Mt. Vernon, N. Y., May 9, 10, Stamford, Conn., 11, 12, S. Norwalk 13, 14.
LA PEARL SHOWS: Wabash, Ind., May 9, Owosso, Mich., 17.
MAIN, WALTER L.: Mendville, Pa., May 9, Franklin 10, Oil City 11, Warren 17, Du Bois 19.
ORTON CIRCUS: Adre, Ia., May 9, Redfield 10, Pandora 11.
PAWNEE BILL WILD WEST SHOW: Mt. Carmel, Pa., May 14, Plainfield, N. J., 27.
PORTER AND COOKSTON: Kynulga, Ala., May 9, Nottingham 10, Talladega 11, Oxford 12, Anniston 13.
RINGLING BROS.: Williamsport, Pa., May 9, Rochester, N. Y., 25.
ROBINSON, JOHN (Ringling Bros., mgrs.): Kearney, Neb., May 19.
RITTER MODERN CIRCUS: Lancaster, Pa., May 7-17.
SAWELLE CIRCUS: Oneida, N. Y., May 10, Rome 11, Tuttle's Olympic: Sheffield, Pa., May 11, Mt. Alto 14.
WASHBURN, LEON W.: Uhrichsville, O., May 11.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - MAY 14, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending May 14

New York.

METROPOLIS (Third Ave. and 143rd St.), GETTINGBORG.
OLYMPIA (Third Ave. bet. 139th and 140th Sts.), JOHN L. SULLIVAN'S COMPANY.
HARLEM OPERA HOUSE (128th St. at Seventh Ave.), THE HUNTERMAN.
HARLEM MUSIC HALL (128th St. at Seventh Ave.), VAUDEVILLE.
COLUMBIAN (128th St. at Lexington Ave.), PINK DONOVAN.
PLAQUEMIN (128th St. at Lexington Ave.), THE HUNTERMAN.
VAUDEVILLE—1:30 to 11:00 P. M.
CARNegie HALL (Seventh Ave. and 57th St.), THE HUNTERMAN.
OLYMPIA (Broadway and 42nd St.), VAUDEVILLE.
LYRIC (Broadway and 42nd St.), THE HUNTERMAN.
AMERICAN (Broadway and 42nd St.), THE HUNTERMAN.
MURRAY HILL (Lexington Ave. and 41st St.), CLOSED.
BROADWAY (Broadway and 41st St.), THE WEDDING DAY.
—REVIVAL—10 to 11 P. M.
EMPIRE (Broadway and 40th St.), W. H. CRANE IN HIS HONOR, THE MAYOR—17 to 24 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.).
THE CARINO (Broadway and 39th St.), THE LADY SLAVEY.
—REVIVAL—10 to 11 P. M.
EMPIRE (Broadway and 39th St.), THE BRIDE.
—REVIVAL—10 to 11 P. M.
HERALD SQUARE (Broadway and 35th St.), CLOSED.
GARRICK (35th St. at Sixth Ave.), THE LITTLE HUNTERMAN.
ROBERTS & HALL'S (145-149 West 34th St.), CLOSED.
MANHATTAN (128-129 Broadway), "WAY DOWN EAST"—10 to 11 P. M.
THIRD AVENUE (Third Ave. and 31st St.), CLOSED.
ELIOT (128 Broadway), THE TARTAN WIDOW—1 to 5 P. M.
WALLACK'S (Broadway and 30th St.), CLOSED.
DAILY'S (Broadway and 30th St.), THE CIRCUS GIRL—Revival—9 to 10 P. M.
WHELAN AND FIDELITY (Broadway and 29th St.), FIDELITY.
JACK'S (Broadway and 29th St.), BURLINGAME.
FIFTH AVENUE (Broadway and 29th St.), MRS. FISKE IN A BIT OF OLD CHINA AND LOVE FINDS THE WAY—7th Week—10 to 11 P. M.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN THE FIRST VIOLIN—10 to 11 P. M.
MINER'S (215-214 Eighth Ave.), THE ROBIN HOOD BURLINGAME.
HOTEL (144th St. at Broadway), CLOSED.
LYCUM (Fourth Ave. bet. 33d and 34th Sts.), THE MOY AND THE FLAME—30 to 40 Times.
EDEN MUSIC (West 32d St. at Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 33d St.), E. H. BROTHERS AS LORD CHURCHILL.
PROCTOR'S (215-214 Eighth Ave.), THE CITY SPOKE.
VAUDEVILLE—12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. at Sixth Ave.), THE MAN-OF-WAR'S MAN—17 to 24 Times.
IRVING PLACE (Irving Place and 15th St.), GERMAN OPERA, COMEDY AND DRAMA.
KEITH'S (East 14th St. at Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), CLOSED.
TONY PASTOR'S (Tremont Building, 14th St.), VAUDEVILLE.
STAN (Broadway and 13th St.), THE HIKADO.
GERMANIA (147 East 9th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowers), THE BOY TO BURLINGAME.
PEOPLES (109-105 Bowers), AT FORT BLISS.
KINER'S (105-100 Bowers), THE CITY SPOKE.
TRIALIA (40-46 Bowers), THE HENRY DRAMA.
WINDSOR (45-47 Bowers), THE HENRY DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), CLOSED.
FAKE (380 Fulton St.), CLOSED.
HYDE AND NEWMAN'S (Adams St. at Myrtle Ave.), CLOSED.
AMERICAN (Driggs Ave. and South 4th St.), CLOSED.
GRAND OPERA HOUSE (Elm Pl. at Fulton St.), JAXON OPERA COMPANY, IN PRA DIABOLO AND FANTASY.
UNIQUE (194-196 Grand St.), THE MONTE CARLO BURLINGAME.
LYCUM (Montrose Ave. and Leonard St.), CLOSED.
THE AMERICAN (East 14th St. at Broadway), CLOSED.
STAR (391-397 Jay St. at Fulton St.), THE GAY GIRL OF GOTHAM.
EMPIRE (101-107 South 6th St.), PETER HANSEN'S COMPANY.
COLUMBIA (Washington Pl. and Adams St.), CLOSED.
GAYETY (Broadway and Middleton St.), EIGHT BELLA.
ELIOT (Smith and Livingston Sts.), THE WHITE SQUADRON.
MONTAQUE (385-387 Fulton St.), JOHN DREW IN ONE SUMMER'S DAY.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

NEW CONDITIONS AND THE REMEDY.

THE close of the theatrical season of 1897-8 sees an unusual—an abnormal—state of affairs. Gradually during the year now ending the spirit of individual enterprise has weakened, and to-day it may be said that the number of professional undertakings of note announced for next season is smaller than at any time within a decade. Men who a year ago had planned to enter the field ambitiously have abandoned their enterprising purposes, and the opening of the next theatre season will probably find very few new enterprises of the first class ready for the theatre. The established stars and combinations will continue, of course, but they will not serve to fill the time of the first-class theatres the country over. In fact, so restricted have operations become of late that many of the best theatres in the country have had "open time" this season when they should have been prosperously in operation, and a lack of attractions has led

several of them to close their season weeks in advance of the usual time.

He who runs may read the cause of this condition of affairs. Abandonment of plans by persons who in ordinary circumstances have contributed to theatrical activity, and paralysis of the operations of others who started the season hopefully only to discover that they were under a malign influence whose methods were akin to brigandage, have taught all investors in theatrical enterprises a caution that, as it now appears, will seriously decrease activity next season. It is hardly comforting to those who have been victims of a blighting combination this season to know that the combination itself has suffered seriously, whereas it had expected to make all the profit possible of general theatrical operations. It has squeezed the goose from which it expected uncounted golden eggs until the goose has practically ceased laying any kind of eggs.

And yet the conditions of to-day, while to the superficial observer they may seem to be disheartening, really ought to serve as a guide to a reformation that would make their repetition impossible—a reform, in fact, that would set theatrical affairs again in prosperous motion. If individual enterprise had but normal courage it could defy and defeat the sinister influence that has colored it with fear, and theatrical affairs would again move normally and the profits of operation would be enjoyed by those to whom such profits belong. Any manager, in short, with a first-class offering, by virtue of a little industry might outline a season independently, and at the close of his season enjoy the fruits of his enterprise, and wonder why he had before been so foolish as to submit his business to other hands that also grasped his legitimate returns.

Who would be free, themselves must strike the blow.

THE STOCK COMPANIES.

THE stagnation of individual enterprise of a creative kind in amusements, caused by influences whose evil effects are well known to the theatrical profession, has been offset to the general benefit of the profession in a measure by the new growth of the stock company system. And while the stoppage of regular ventures has effectively rebuked the interests that sought to profit without reason from such ventures by leaving those interests without material to manipulate to their selfish profit, the stock company growth has also embarrassed the monopolistic scheme, as it was wholly outside the calculations of the schemers and remains a menace even to their contracted plans.

That the American stage inherently has the elements to successfully combat any device of monopoly for the benefit of a few speculators is shown by the success of the stock company movement, in spite of the cowardly submission to monopolistic plans of many of the stronger abstract elements of the American theatre that might have been expected to stand valiantly for their own freedom as well as for the freedom of the rest of the American stage. Fortunately, as it happens, the new direction of the lesser and scattered elements will do almost as much to break the hold of the weakened and weakening speculative clique that sought control as those who ought impulsively to have antagonized the combination would have done had they at first shown courage instead of a selfish cowardice.

Nothing is more significant of the power and promise of the stock company movement than the change of attitude of the New York Sun. That "newspaper" in its dramatic department but a few weeks ago ridiculed the stock company idea, which it pronounced obsolete as compared with the "enterprise" and the achievements of certain theatrical speculators. Even the general public, without much effort, could have read the cause of this assault between its lines. All the profession knew the cause. But even the Sun, whose theatrical idiosyncrasies have long been discounted and understood, on Sunday published an article that gave the direct lie to its former expression. In the Sunday article it was forced to admit that the new growth of the stock company system develops a formidable element in the theatre of to-day. But the significance of that growth would have been recognized if the Sun had decided still to belittle it.

There are to-day in prosperous operation new stock companies in New York, Chicago, Boston, Brooklyn, Philadelphia, St. Louis, Cincinnati, Denver, Columbus, Detroit, Louisville, San Francisco, Syracuse, Rochester, Pittsburg, Quebec, Montreal, Toronto, Los Angeles, Baltimore, Washington, Omaha, Jersey City, and other places, while the number of traveling stock companies that compare favorably with resident organizations is steadily increasing.

Truly, those persons who imagined that the American theatre was an institution that they could easily manipulate must, at this stage of the season of 1897-8, be involved in interesting thought

PERSONAL.



D'ARVILLE.—Camille D'Arville, who had been ill for some time, rejoined The Highwayman, at Newark, N. J., last week.

WILSTACH.—Frank J. Wilstach has sufficiently recovered from his recent severe illness to resume his duties as press representative of the Broadway Theatre.

RUSSELL.—Sol Smith Russell will spend the summer at Buzzard's Bay, Mass. His manager, Fred Berger, has gone to his home in Washington.

JEFFERSON.—Joseph Jefferson will open his tour in The Rivals at the Fifth Avenue Theatre on Oct. 30.

MILLER.—Henry Miller ended his season last week at the Harlem Opera House. He will sail to-day (Tuesday) for ten weeks of rest in Europe.

SORNA.—Agnes Sorna closed her second American engagement last evening at the Irving Place Theatre, and will sail for Germany to-day.

RUSSELL.—Annie Russell, assisted by F. F. Mackay, W. H. Thompson, Walter Hale, Vincent Serrano, Rose La Moine, and others, will present a new play, The Scenario, at the Empire Theatre this afternoon.

ROCKWELL.—Florence Rockwell has been engaged for leading roles with Sol Smith Russell next season.

KIMBALL.—Grace Kimball and Laurence M. D. McGuire were married last Saturday at the Church of St. Francis Xavier, in this city.

DOUMIC.—"From Scribe to Ibsen" is the comprehensive title of a new book on the drama by Rene Doumic.

COTTRELLY.—Madame Mathilde Cottrelly has removed her household to Paterson, N. J.

SITGREAVE.—Beverly Sitgreaves has left London for a season in South Africa under management of Herbert Fleming.

BRANDON.—Olga Brandon has returned to London after spending the winter at Monte Carlo.

DREW.—Mr. and Mrs. John Drew will sail for Europe on May 24. They will visit Paris, where their daughter is at school.

REHAN.—Ada Rehan recently was elected a permanent governor of the Shakespeare Memorial at Stratford-on-Avon.

MAY.—Edna May, whose success in The Belle of New York in London has been pronounced, is said to have received several tempting offers from English managers.

BARRYMORE.—Lionel Barrymore has been engaged for next season by Sol Smith Russell.

KELCEY.—Herbert Kelcey and Edie Shannon, by arrangements concluded last week, will play each year hereafter a regular Spring season at the Lyceum Theatre. The success of The Moth and the Flame has led to an indefinite extension of its run.

BONIFACE.—George C. Boniface, Jr., will be the leading comedian of the Summer opera company at the Harlem Opera House.

BERNARD.—Adolph Bernard, secretary of the Actors' Fund, is a sergeant in the Second Battery. Sergeant Bernard has arranged his affairs so that he is ready at any moment to go to the front.

BROADHURST.—George H. Broadhurst, author of What Happened to Jones, will arrive in the city this week to prepare for the New York production of his new play in August. His brother, Thomas W. Broadhurst, will sail for England on May 14, accompanied by his family.

DONNELLY.—Henry V. Donnelly, of the farce team Donnelly and Girard, will branch out on his own account next season. Mr. Donnelly announces that he will make known his plans this week.

HOPPER.—Edna Wallace Hopper was granted last Thursday, at San Francisco, a divorce from her husband, De Wolf Hopper.

RUSSELL.—Lillian Russell, by a decree of court, secured permission last week to be legally known henceforth as Lillian Leonard Russell.

BEASCO.—David Beasco and Mrs. Leslie Carter were congratulated upon the success of The Heart of Maryland by the Prince and Princess of Wales, Princess Victoria, and Prince Charles of Denmark, who saw the play at the London Adelphi on Thursday.

BLANEY.—Charles E. Blaney, the playwright, accompanied by Manager Vance, goes this week to his summer cottage, at Moriches, L. I. Mr. Blaney will pay flying trips to the metropolis during the summer.

WAINWRIGHT.—Marie Wainwright and her two daughters will sail for Europe in July.

CRABTREE.—Lotta Crabtree has gone to her country home at Lake Hopatcong, N. J., for the summer.

THE SONG OF THE SUPERS.

We've been the Roman army and we've been the Paris mob,
We've marched with Dave Belasco's boys in blue,
We've fought in Shenandoah, and we've often had the job
Of assisting in the Taming of the Shrew.
We're battle-battered veterans of every blessed age—
We can stand before a stage-director's "Damn!"—
But we've made our last appearance, and we're going to engage
For a season on the road with Uncle Sam.

We've rushed across from R. to L. pursuing empty air,
We've done some noble slaughter in the wings,
We've fired a thousand volleys on a foe that wasn't there,
And it seems to us we're fit for better things.
We want to feel the fever of a realistic fight,
And we want to storm a fort that ain't a sham;
We're sick of being soldiers, at a half a plank per night,
So we're going on the road with Uncle Sam.
And it isn't for the glory, and it isn't for the pay—
For none of us expects to be a star—
But it's just the human longing for the madness of the fray,
It's the wanting to be really what we are.
So we've quit the Roman army, and we've laid the props aside,
And the stage-door shuts behind us with a slam,
And we ain't afraid of dying—for we've very often died—
And we'll gladly die again for Uncle Sam.
RANDOLPH BARTLEY.

LETTERS TO THE EDITOR.

AS TO "MAGIC."

CHICAGO, May 2, 1898.

To the Editor of The Dramatic Mirror:—Sir.—The statement that "magic is dead," coming from the lips of E. L. Bloom, which appeared in THE MIRROR of April 30, is so remarkable that it deserves more than passing notice. The further statement that there have been no illusions or inventions during the past fifteen years is preposterous. There have been more first class illusions invented and offered in the last fifteen years than for fifty years previously.

Mr. Bloom has been the manager of Herrmann, Bancroft, and Dixey, and knows full well that the late Herrmann confined himself strictly to his old programme of tricks, and it was exceedingly difficult to convince him that it was a wise move to occasionally put on a new illusion. Is it any wonder that the amusement loving people knew by heart his programme for the last twenty-five years, or that it was repeatedly published in full in books selling from 10 cents to \$1, and in newspapers from one end of the country to the other? And then Bancroft, a mere amateur, giving a mediocre performance in the midst of elegant surroundings, and closely imitating Herrmann, is expected to startle the world. Then everybody's friend, "Adonia" Dixey, is credited with having presented the finest entertainment of the kind? Certainly the scenic accessories were fine, but the performance? Dixey repeating Bancroft's show, Bancroft imitating Herrmann, old tricks known to everybody. Where is there a manager who could make a success with such an entertainment?

If Dixey had not been the friend of the press, and theatrical people generally, his career as a magician would not have lasted a month. The putting on of tricks which have been done to death in every side show, dime museum or variety theatre in the country was the reason of Bancroft's and Dixey's failures, and nothing else. Any number of new illusions can be had, but few managers or magicians will buy them, preferring the old, cheap ones; hence the lack of prominence at present. More and better illusions can be had, and the art of conjuring has more adherents and admirers now than ever. Yours truly,
H. J. BURLINGAME.

HE ENDORSES ALFRED AYRES.

NEW ORLEANS, La., April 22, 1898.

To the Editor of The Dramatic Mirror:—Sir.—In the last issue of THE MIRROR I noticed an article written by Alfred Ayres, headed "Bar Such Persons Out," and must say that I fully agree with this gentleman. The class of people referred to by Mr. Ayres exists in all theatrical towns. I am a patronizer of the theatres in New Orleans, and have always been annoyed by this class of people, and such persons should be made to hold their tongues during the performances, and air their opinions on the outside, and by so doing they would greatly oblige every one in the house who have always been annoyed by these kind of people. I beg to remain, very truly yours,
CHARLES E. ALLEN.

A REPORT DENIED.

MINNEAPOLIS, MINN., May 6, 1898.

To the Editor of The Dramatic Mirror:—Sir.—I notice in your last issue a notice to the effect that I am contemplating entering vaudeville. Will you kindly retract said statement in your valuable paper? I have no intention whatever of giving up my legitimate work for vaudeville. Thanking you in advance for your kindness,
I am now as always, sincerely yours,
MARIE WAINWRIGHT.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

D. R. E., Augusta, Ga.: Christine Nilsson was married to M. Ronzani in 1872.

P. L. M., Indianapolis, Ind.: John T. Ford died at Baltimore, Md., on March 14, 1894.

FRANK E. WEBSTER, Louisville, Ky.: The Levey Sisters comprise Adele, Charlotte, May Lillian.

SUBSCRIBER, New York city: The Schrode Brothers are in the bill at Keith's Theatre, New York city, this week.

ENQUIRER, Muskegon, Mich.: The Princess of Erie was the title of the play you refer to when it was produced at the Boston Museum on March 7, 1892.

N. S. M., New York city: Weber and Fields' Broadway Music Hall was opened under that name on Sept. 5, 1898. It had formerly been known as the Imperial Music Hall.

L. G., Baltimore, Md.: Behind the Scenes, which was acted at the Schiller Theatre, of Chicago, in 1894, was a revised version of Dion Boucicault's play, The Debutant.

READER, Philadelphia, Pa.: The anecdote you are in search of appears in Sol Smith's "Theatrical Management in the West and South for Thirty Years," published in 1895 by Harper and Brothers, New York city. Andrew Jackson Allen, of whom the anecdote is told, claimed to be the father of the American stage. Sol Smith admits that so far as he knew he (Allen) had been on the American stage a longer period than any other living actor. Mr. Smith adds that he had seen his name in the bills and his person on the stage as long ago as 1816.

THE USHER.



Although two prominent theatres closed their season on Saturday, the general finish will be delayed until later than usual.

The two or three theatres that are fortunate enough to possess genuine successes will keep open until well into June, while several attractions whose managers are desirous to eke out metropolitan runs in spite of loss will also hold on and strive to look pleasant.

The week before last the panicky feeling produced by the outbreak of hostilities unquestionably had a bad effect upon business at a number of New York theatres, but last week, following Dewey's glorious Manila exploit, confidence was restored to a great extent and increased receipts resulted.

Unless the war should end speedily it is likely that first-class attractions will continue to prosper until the heat of Summer puts a quietus on indoor amusements. Thousands of our well-to-do citizens will remain in town until the trouble is over. They are not going to Europe and they are not going to seashore cottage or hotel while the conflict lasts.

These represent the theatre's best class of patrons, and while they remain in New York the playhouses will continue to benefit.

The Mayor's refusal to approve the bill passed by the Legislature directing the city to pay over annually one-half the theatre license moneys to the Actors' Fund, announced exclusively in last week's MIRROR, kills that laudable project, for a couple of years, at all events.

The reason given by Mayor Van Wyck for vetoing this bill is that he objects—as the political organization to which he belongs also objects—to mandatory legislation emanating from Albany. Adherence to the home rule theory, therefore, impels him to refuse sanction to a charity whose excellence he acknowledges and whose benefactions relieve the local taxpayers of a considerable burden that otherwise would fall upon them.

This may be good politics from the point of view of the Mayor of a great city with an impoverished treasury, but it is a hard blow for the Fund and those that must depend upon it for relief in the future.

The charter of Greater New York places the moneys received for the theatre licenses in the general treasury of the city instead of in the hands of the Board of Estimate and Apportionment, as formerly. The Board uninterruptedly for several years granted about \$12,000 annually to the Fund—a sum equivalent to more than one-third of its gross receipts.

Robbed of the certainty of this substantial aid the Fund would be in a bad way. But the Mayor is said to favor an annual appropriation by the city, and there is a possibility that the Fund will lose nothing in spite of his failure to approve the bill.

Furthermore, if the benefit percentage pledge, now being signed generally, is scrupulously kept by managers and actors, there will be an adequate increase in the revenues through the operations of that scheme.

Will this plan to secure 12½ per cent. of the gross receipts of all benefits in which members of the profession take part succeed? Or will it fall into "innocuous desuetude" like the original measure devised by Mr. Aldrich, or the 10-cent tax on complimentary tickets devised by Mr. Palmer when he was the Fund's President?

As Augustus Pitou expressed it at the Trustees' meeting last week, it will all depend upon the sincerity, conscientiousness and firmness of managers and actors who put their names to the pledge.

It would be easy enough for those desirous to break the agreement with the Fund to evade its spirit by speciousness. It is only fair to assume, however, that those pledged are honest in their intention to protect and support the Actors' Fund. They will be coaxed and implored, no doubt, to make exceptions in favor of this or that charity or individual beneficiary; but the only way to make the plan wholly successful is to carry out the agreement with strict and absolute impartiality.

There isn't a single reason why one-tenth of the receipts of every benefit should not be demanded by managers and actors for their own particular charity, while there are many reasons, besides the chief one of helping the Fund, in its favor.

Not the least of these is the probability that thereby the number of indiscriminate benefits will be materially decreased. There are too many of these. They are a nuisance to actors, an annoyance to managers and a positive injury to theatre business.

Indeed, outside of cases of public calamity, charitable institutions and occasional testimonials to professionals deserving such honors,

there ought to be no benefit performances except for the Actors' Fund, which should have the first claim in any circumstances.

There was no foundation for the newspaper story printed the other day about A. M. Palmer negotiating for the lease of a new theatre on the property at the southeast corner of Forty-fifth Street and Fifth Avenue. The estate that owns it has no intention to build a theatre.

The unanimous condemnation of The Conquerors by the London press is laid to its dullness, not to its dirtiness. By general consent it is set down as a poor, inartistic, unwholesome dramatic hybrid.

Although the piece was "toned down" for conservative and conventional London after its exorcism in New York, Alexander has not escaped criticism for affronting good taste for staging such a piece.

There are conflicting reports of the amount of business The Conquerors is doing, some maintaining that the prurient are flocking to see it there as they did for a while in this city. But it is safe to say that the misguided actor-manager who put it on will feel more comfortable when it is withdrawn and consigned to oblivion.

The motion of the Attorney-General for a writ of peremptory mandamus to compel the Gerry Society to show cause why it should not submit to the authority of the State Board of Charities has been granted by the Supreme Court. The writ is returnable on the 14th of this month, when the Society will find out whether its power is superior or not to the laws that govern such institutions.

The action of the Attorney-General resulted from the persistent refusal of the Society to allow the State authorities to visit and inspect its building and work.

Commodore Gerry is used to carrying things with a high hand and to exercising his real or fancied privileges as President of the Society in his own sweet way, but it is highly probable that the proceedings instituted in the interests of the Board having jurisdiction over the charities of the State will define his limitations and restrict his arbitrary inclinations in one direction, at least.

Henry Irving's new production, The Medicine Man, is described as "creepy" and bizarre, as might be expected of a play in whose making the author of "The Green Carnation" and "Flames" had a hand.

Opinions are divided as to the probable success of The Medicine Man, but there is no dissenting voice respecting the remarkable opportunities that the principal part gives to the presiding genius of the London Lyceum—opportunities which, of course, he uses fully.

There is little probability of truth in the rumor that Irving has decided to change his plans and visit this country next season. He has made all his arrangements for an English provincial tour in the Autumn, and for a new production in London at the Christmas holidays.

The Kendals and Olga Nethersole will be the principal British stars on tour in the United States. Daniel Frohman has booked the former's route in a new play, and Miss Nethersole also has found a piece in which she hopes to renew popular favor here. She has secured time at a Broadway theatre for the months of December and January.

A NEW SPECTACLE.

Managers Charles H. Yale and Sidney R. Ellis are making elaborate preparations for their new spectacular enterprise which they will launch next season. The fact that these two well-known managers are the sponsors of the new production is surety that it will be excellent. Mr. Yale, like the Hanlons, has had long experience in the production of pantomime and spectacle.

He was formerly a pantomimist himself, and his thorough knowledge of the technique of this difficult art is aided and guided by sound business judgment. Mr. Yale promises that his latest effort shall eclipse in attractiveness any of his previous achievements.

The Evil Eye, or The Many Merry Mishaps of Nid and the Weird, Wonderful Wanderings of Nod is the peculiar and striking title of the new spectacle. The first act is laid in Holland; the second in St. Petersburg, Russia, during the celebration of the annual winter carnival; the third act on the river Rhine in Germany. As each act of the piece transpires in a different country, the costumes and dresses will accordingly be highly picturesque and attractive. The company will call for over fifty performers of varied talents—singers, dancers, pantomimists, acrobats, and chorists. The scenic investiture will be of the most elaborate nature, and the numerous mechanical tricks are said to be novel and startling. All of the effects have been duly patented.

The Evil Eye will receive its premier production early in September. Sidney R. Ellis will give the attraction his personal attention.

WILTON LACKAYE'S PLANS.

Wilton Lackaye returned to town yesterday from Washington, where he successfully produced his new play, Charles O'Malley. He intends to star in the play next season. He is under contract to Joseph Jefferson to play Sir Lucius O'Trigger in The Rivals; but as Mr. Jefferson's season will last only ten weeks Mr. Lackaye will have ample opportunity to make a New York production of Charles O'Malley. From present indications it looks as if Mr. Lackaye intended to devote his talents next season to the depiction of Irish gentlemen—a line of business that has almost become extinct since the death of W. J. Florence.

SUIT AGAINST A MANAGER.

Harrison J. Wolfe has sued Manager Henry M. Savage, of the Castle Square Company, for alleged breach of contract, contending that he had been engaged for the leading role in The Prisoner of Zenda, but had been dismissed as incompetent after a week's rehearsals.

BOOK REVIEW.

"THE EUGENE FIELD I KNEW." By Francis Wilson. Charles Scribner's Sons, New York.

The literature of America knows no work more charming than that of Eugene Field, no personality more delightful than his, and no autobiographical sketch more thoroughly sympathetic, more fascinating than Francis Wilson's tribute to his friend. It has been related of Eugene Field that if ever one spoke to him of his "poems" one would be reminded invariably and promptly that they were not "poems" but mere "verse." Yet poetry truer than many of Field's sweet, tender writings was never penned, and it was his simple modesty that led him to belittle his own work. The lamentable, once popular notion that no metrical writing might be poetry unless it were of interminable length and of ponderous intellectuality has been discarded in these happy days. There may be as much of true poetry in a four-line rhyme as in twenty pages of blank verse, and there is more of it in many of Eugene Field's unassuming efforts than in the massive outpourings of numberless bards of other days—works accounted classics chiefly because of their imposing antiquity.

Mr. Wilson, assisted by the rare good fortune that placed Field among his close friends, has caught in his writings the identical captivating charm of the subject of his sketch. He has brought together a delightful collection of stories and reminiscences of Field, along with an outline of the poet's life, and very many selections from his writings—most of them hitherto unpublished, and all fascinating. The character of the man, his never-failing humor and love of mischief, his many admirable endowments, and his marvelously happy faculty of being all things to all men are presented in captivating manner, bits of personal letters being reproduced now and then to show the many-sided, fun-loving soul of the irrepressible Field.

Mr. Wilson dwells earnestly upon the irreparable loss sustained by American literature through the long-continued ill-health of Field, whose worst enemy was his cherished tobacco, and whose never robust constitution was unable to cope with the ever assertive love of Bohemia that he has so picturesquely set forth in "The Bottle and the Bird," "The Click of the Ice in the Pitcher," and "To a Sourette." But for his falling strength, the early exhaustion of which he never suspected, Field must have given to us very many more priceless gems of poetry and prose.

The quaintness of Field's personality is shown in many aspects by Mr. Wilson, who describes, in happiest fashion, the poet's tireless search for curious literature, his enduring fondness for harmless practical jokes, his great affection for children—plainly shown in many of his most enjoyable writings—and his many other engaging characteristics. To every one who has read the works of Field, Mr. Wilson's admirably written book cannot fail to prove a source of uncommon pleasure; to re-read it and to remember its stories or its quotations must be ever delightful. It is superbly printed, with many illustrations, and is handsomely bound.

HOW MARGARET MATHER DIED.

Carroll Daly, who was on the stage with Margaret Mather when she spoke her last line, gave a MIRROR man a graphic account of the sad event at Charlestown, West Va.

"I doubled the parts of Pisano and Calix Lucius," said Mr. Daly. "It was in the fifth act, and I was on as Pisano. Suddenly Miss Mather began to transpose the lines. I suspected that something was wrong, for Miss Mather knew Cymbeline backwards and forwards, and whenever she changed the sequence of the lines she always did it adroitly. I watched her closely as she faltered through the speech. Then, without sign or warning, she fell to the stage. The 'business' of the scene required me to kiss her hand, and when I touched it with my lips I was horrified to find it cold as ice. Then Mr. Eberle and Mr. Hartleigh entered to escort her to the cave. This was the regular 'business,' and it was all done so quietly and quickly that the audience did not seem to be aware that anything unusual had occurred.

"In the dressing-room Miss Mather was found to be in a comatose condition. A doctor was immediately summoned. He was one of those stupid sawbones that you find in communities like Charlestown, West Va. He ordered water and threw it in the actress' face. If he had been treating a man intoxicated on the sidewalk he couldn't have been less gentle. Next he gave Miss Mather a hypodermic injection of morphine. To all present it was apparent that this created an awful shock to her system. Miss Mather's maid said that she had never known her to use drugs of any description. The violence of this treatment proved irremediable. As soon as another doctor had been brought to the theatre the first fellow made some pretense for effecting his escape. He ought to have been held and locked up.

"All that night Miss Mather lay gasping in a state of unconsciousness, and when the doctor arrived toward daylight he listened and said, 'That's the death rattle.' The nurse, who had spent the night near the bed with her, said, 'She has been suffering like that all night.'

"Properly cared for, Miss Mather would have assuredly recovered from the attack of Bright's disease which caused her death. The ignoramus who endeavored to restore her used the worst possible means, and, in my opinion, were directly responsible for her demise. It was a great shock to us all. Miss Mather was in splendid health and spirits. We were doing a fine business through the South, and the actress was naturally elated. She expressed herself as highly pleased with her company, and said she was going to re-engage us all for next season."

A SHAKESPEAREAN "BIG FOUR."

Charles Pope has formed a Shakespearean combine for the purpose of reviving Othello, A You Like It, Julius Caesar, and Richard III. Together with Mary Shaw, Edmund Collier, and Eben Plympton, Mr. Pope is presenting these plays at the National Theatre, Philadelphia. Next week they go to the Brooklyn Bijou, and negotiations are pending for a date the week following at some Broadway house. The "big four" is supported by a company that includes Ben T. Ringgold, Robert W. Smiley, James Cooper, W. C. Cooper, W. H. Young, William Schroeder, Minnie Monk, Leonora Gordon, An toinette Wilkes, and Gwendoline Cooper.

JEROME EDDY'S NEW PLAY.

"My new play, The Last of His Tribe, will be produced in New York early next October," said Jerome Eddy to a MIRROR man yesterday. "The scenes of the play are laid in the western part of this State. There is one big sensational effect, the nature of which will not be divulged in any advance notices or press matter. For the principal role in the piece I have in mind Elmer E. Grandin. The venture will have ample and responsible backing, and an adequate production is assured."

EDGAR SELDEN.



Edgar Selden, the author and manager of A Hot Old Time, is a firm believer in the attractive power of farce-comedy. "Just because the prevalent taste of the public is for amusement of the lighter order," observed Mr. Selden the other day, "up go the critic's hands in holy horror, and learned screeds are written on the non-elevating tendencies of the stage of to-day. It is all very charitable, very commendable, and very deserving of credit to worship art and to cry down the tendency to amuse while not instructing. But the theatre of to-day is built on business principles, conducted on business principles, and is so sustained. Such being the case, and the public demanding a laughing commodity, why pull from the dusty shelves of the great theatre warren the tear-producing coverings of the tragic muse? There is no demand for tragedy, and the playwright who worships at art's door and starves is not half as much a philosopher as the man who writes frothy catches at folly and waxes fat thereon." Mr. Selden will next season launch his newest work, bearing the title A Spring Chicken, and promises an elaborate production. The entire season is booked in week stands and the company will embrace Madeline Marshall, Sam Collins, Bernard Dyllan, Walter J. Talbot, the new California tenor, Fred Lucier, and others to be announced. S. W. Combs, late of Blaney's forces, will represent Mr. Selden.

CUBA'S VOW CLOSING.

Harley Merry was presented last Saturday with a testimonial letter signed by all the members of the Cuba's Vow company in which they expressed their satisfaction at the pleasant and prosperous season which then concluded, and thanked Mr. Merry personally for his kindness and consideration shown to them throughout the entire tour. Rarely does a manager find himself thus honored by his company, but Mr. Merry has spared no pains or expense in providing for the comfort of the members of his organization.

An amusing incident took place just a few days before the closing of the piece. The company were playing at the Holiday Street Theatre, Baltimore, and shortly before the Tuesday night performance a package arrived at the theatre for Josephine Brittain, who appears as the Spanish girl. The package was bulky, heavy, and exceedingly ominous looking. A jocular member of the company remarked, while Miss Brittain was in the act of opening it, that the package was undoubtedly a dynamite machine sent by some Spanish patriot to satisfy his vengeance upon the actress who traduced his countrywomen. Miss Brittain at once lost all interest in the bundle, nor could any of the other ladies in the company be induced to open it.

The package remained in the dressing-room for two days until Mr. Blondell, who is an athlete as well as an actor, was persuaded to solve the mystery of the matter. On opening the bundle a large bunch of faded American beauty roses was disclosed. Miss Brittain says that hereafter her nerve will be proof against all practical jokes.

MR. COGHAN'S PLANS.

Charles Coghlan closed his tour in The Royal Box on Saturday, and last night left the city for his Summer home on Prince Edward Island. He loves this place, and he is looking forward to a vacation that will not be all rest but will be all pleasure, for literary work is as enjoyable to the actor as idleness.

Next season Mr. Coghlan will make another starring tour. Besides The Royal Box he will present Money, appearing as Alfred Evelyn, one of his most celebrated characters. He will also produce a new play that he has mapped out, and that he will write during the Summer. Nothing is known of it yet except that it is romantic in story, and the scene is laid in France under the Directoire.

Mr. Coghlan's recent tour was profitable, and it is confidently expected that the next one will be even more so.

ENGAGEMENTS.

Neal McCay, for the tenor part in Adelaide, to be produced by David Bispham in London in the Summer.

The Trumbull Sisters, Fannie and Mae, for next season with Finnigan's Hall, making their third season as principal specialty feature with this management.

Edwin Fowler, for Edward C. White's production of Joseph Arthur's new play, On the Wabash.

Edwin B. Tilton, for Northern Lights, supplementary season.

Charles T. Parr, stage-manager of The Geisha, for the same position for a Summer season of opera at the Academy, Montreal, beginning May 9.

Neva Saterlee, with the Shannon Comedy company.

John Rose, replacing Fred C. Palmer as comedian with the Elroy Stock company.

Canfield and Booker will go with one of Blaney's attractions next season.

Britta Griffith, late of Wilton Lackaye's company, for the Lyceum Theatre Stock company.

AT THE THEATRES.

Bijou The Tarrytown Widow.

Farceful comedy in four acts and three scenes by Charles T. Dazay. Produced May 9. Originally produced at Keith's Opera House, Providence, April 5, 1897.

Benjamin Bascom	W. J. Ferguson
Harry Sinclair	S. Miller Kent
Augustus Bascom	Charles Lothian
Count Arnault	G. W. Barnum
O'Shaughnessy	James Russell
Bob	Cyril Young
Mrs. Constance Raymond	Nadeleine Bouton
Mrs. Maria Bascom	Virginia Buchanan
Miss Ann Morris	Jennie Weatherly
Annie Morris	Mabel Strickland

Another native farce had its first production last night at the Bijou, where so many genuine successes have been achieved. After various tentative appearances in other cities, The Tarrytown Widow made her metropolitan debut before an audience eager and willing to do her homage. In the fascinating person of Madeleine Bouton she proved the incarnation of coquettish grace.

The new farce is from the pen of Charles T. Dazay, a playwright who has hitherto labored exclusively in the melodramatic field and always with success. His first farceful effort, The Tarrytown Widow, is conventional to a degree, but it is none the less amusing and diverting. When it is remarked that the chief factor in the farce is a middle-aged Benedict with a masculine spouse, the genre of the piece is sufficiently indicated. Benjamin Bascom is the self-same personage who has inspired farce-makers from the prehistoric days of the drama to these twentieth century times, when a hen-pecked husband is still a fruitful source of mirth.

Benjamin Bascom, after a score of years' domestic subjugation, finds an opportunity for a "rocket" in the departure of Mrs. Benjamin Bascom to visit some country kinsmen. Mr. Bascom straightway pays court to a young widow from Tarrytown, who remarks naively, "It isn't everybody who is lucky enough to be a widow two years at nineteen."

But the widow is not at all smitten by Bascom Senior. She is deeply enamored of Bascom Junior, who, although of age, has been kept in knickerbockers and tied to his mother's apron strings. His metamorphosis into a "sport" is not, however, a very lengthy process.

Bascom also has a nephew, a thoroughbred, who is on a lifelong search for a girl who never flirts. There is also an irascible French count who is a suitor of the widow, and believing Bascom to be his rival, proceeds to make life uncomfortable for him. An old maid of limitless gush and garrulity who carries on an intrigue with Bascom is a further impetus to the proceedings.

Of course Mrs. Bascom returns unexpectedly from the country and her husband's powers of mendacity are strained to the limit. Of course, also, Mr. Bascom finds himself entangled in his mesh of falsehoods and is finally forced to beg forgiveness from his spouse.

For such parts as Benjamin Bascom W. J. Ferguson was ordained by nature. Mr. Ferguson has the happy faculty of investing with humor and point lines that are unpretentious of either quality. Given a certain farcical entanglement, he can carry it through to a finish with the utmost spirit and humor.

S. Miller Kent, fresh from his vaudeville triumphs, appeared as the flirtatious nephew, Harry Sinclair. As the juvenile Bascom Charles Lothian was seen to advantage in the part which he originated over a year ago.

The title-role was charmingly embodied by Madeleine Bouton, whose talent for comedy is more palpable than for melodramatic work. Miss Bouton did well to abandon The White Heather for The Tarrytown Widow.

Virginia Buchanan as the terminant wife of Bascom and Jennie Weatherly as the garrulous old maid had abundant opportunities for clever character work. Needless to say they made the most of those opportunities.

Mabel Strickland, whose recent success in The Hoosier Doctor has brought her into metropolitan prominence, appeared in the ingenue part of Annie Morris. Miss Strickland's methods are delightfully natural and spontaneous.

In its entirety the cast was excellent. The Tarrytown Widow comes with the Spring and will remain until Summer.

The farce was carefully staged and produced, the first act showing the waiting room of the Forty-second Street Station being especially effective for its verisimilitude.

Herald Square—The Koreans.

Chinese-Japanese opera in three acts; book by Emerson Cook; music by Lucius Hosmer. Produced May 8.

George Washington Tree	Richard F. Carroll
Heinrich Brooke	Samuel Edwards
Singletown Bell	Charles Hildesley
Ding Dong	James Horan
Young Hyson	Arthur Brock
Old Hyson	William Van Dusen
Mum Tung	Paul F. Nicholson, Jr.
Wah Tui	John Hoey
Fidella	Alice Holbrook
Woo Me	Gertie Reynolds
Columbia Hale	Marcia Suriaz
Sed So	Eugene Barker
Go Long	Helene Mortimer
	Beatrice Hamilton
	Mollie Swift
	Louise Lear
	Virginia Kendall

The Koreans, which was presented at the Herald Square Theatre last Tuesday evening for the first time in New York city, is a revised version of The Walking Delegate, which was produced at the Tremont Theatre, of Boston, on May 31, 1897.

The piece is apparently intended as a burlesque on the labor unions of the present time. It also purports to embody a satire on the ancestor worship of Korea, in which country, as the title implies, the scene of the opera is placed.

The labor question is introduced through the adventures of a promoter of labor interests, who at a ball meets a lady with pronounced ideas of the "new woman" and in a moment of recklessness promises to marry her. He writes his promise of marriage on a shirt cuff, which is sent to a laundry and is never returned to the owner, as the Chinese proprietor of the laundry leaves for Korea, taking the entire contents of his establishment with him. The labor promoter and the lady to whom he has promised marriage are both eager to recover the cuff, and follow the laundryman to Korea. The people of that country have become disgusted with professional worshippers, and the labor promoter comes to their relief. He organizes a union of worshippers, introduces a boycott on matrimony, and gets himself into all sorts of comic opera complications, which are supposed to be straightened out at the final curtain.

It would be a waste of time to devote serious criticism to this production. It proved to be about the worst inflection in the line of alleged

"comic opera" that has been perpetrated in New York city for several seasons.

Richard F. Carroll labored heroically to infuse comic vivacity into the performance, but the task was hopeless.

Eugene Barker was applauded for a solo that she sang quite effectively. Alice Holbrook and Gertie Reynolds enacted the principal female roles and did the best they could under the circumstances.

Paul F. Nicholson, Jr., gave a clever imitation of De Wolf Hopper in the course of a topical song. Virginia Kendall, Louise Lear, Mollie Swift, and Beatrice Hamilton looked both comely and patriotic. Their patriotism was not exactly in keeping with the plot of the opera, as they were rashes of red, white and blue, but then consistency was not a jewel to be found in anything that was done, said or worn in The Koreans.

The Koreans died last Saturday night. Requiescat in pace.

Columbus—Pink Dominoes.

The third production of the Mordaunt-Block Stock company is Pink Dominoes, a farcical comedy that enjoyed great popularity a dozen or more years ago. The late Dion Boucicault deodorized it from the French original of Hennequin with his customary adroitness. Pink Dominoes is a good specimen of farcical invention and its imbroglis are as piquant as when Wallace's stock company first gave them zest and gusto.

In the present revival Edgar L. Davenport appears as Sir Percy Wagstaffe and Edwin Arden as Charles Greythorne. Both are equally at home in the frivolous fun of farce and the more exacting work of serious drama.

Amelia Bingham gave a spirited performance of Lady Maggie Wagstaffe, and Una Abell was a charming Rebecca.

The Mrs. Greythorne of Miss Gheys was a painstaking piece of work, and Mrs. Luke gave distinction to the small part of Miss Barron.

As a character actress Mrs. Mary E. Barker stands most prominent. Her work as Mrs. Tubbs delighted the audience. William Seymour, another old-timer of finished art and mellow personality, furnished a capital companion picture as Joskin Tubbs.

Edward S. Abeles as Henry was effective in his effervescent way, and Robert McWade, Jr., as Briquet contributed a neat bit of character portrayal.

Several war dramas are announced for production, among them Frank Mordaunt's old success, Shipmates.

Star—The Mikado.

The American Opera company began a Summer engagement at the Star Theatre last evening. The Mikado was the bill. A large house greeted the new company warmly and every number was encored.

The house had been decorated prettily for the occasion with Japanese lanterns and draperies, and American flags and roses were distributed to the women in attendance.

The performance in its entirety was very creditable. Each member of the company worked hard, and while there were no great voices heard, the patrons received full value for their money.

James A. Sturges as Ko Ko, James B. Bradley as Nanki-Poo, J. C. Kingley as the Mikado, Henry Vogel as Pooch-Bah, Fanny D. Hall as Yum Yum, Edith Merrill as Pitti-Sing, Jessie Richmond as Peep-Bo, Carrie Godfrey as Katisha, and B. F. Jocelyn and A. W. Maflin were all satisfactory. The chorus sang fairly well. The ballet in the second act was prettily arranged. A dainty pas seul by Elizabeth di Lantis and entertaining specialties by Sadie Miner and Jessie Richmond were also introduced.

The production was staged by Tom Martin and W. H. Hosmer was musical director. The Bohemian Girl is underlined.

People's—At Fort Bliss.

There was a very large audience at the People's Theatre last evening to see the first New York production of At Fort Bliss, a military comedy-drama in four acts by Henry Simon. The play was of a sort calculated to elicit considerable enthusiasm in these days of war, and the patriotic audience found ample provocation for enthusiastic applause. The action was placed in a Texas frontier army post, and the story involved the doings of the command there stationed.

Henry Simon scored in a light comedy role, George D. McIntyre made a hit as an Irish corporal, Donald P. Bowles gave a capital impersonation in a juvenile part, and Adeline L. Adler, a recent graduate of the Stanhope-Wheatcroft school, made herself popular in the ingenue role. Others in the cast were Jefferson Lloyd, J. B. Cooper, Fred M. Mayer, A. Cooley, Lawrence Davenport, John Shirley, Lois F. Clark, and Marie Haynes.

Manager A. H. Sheldon, who put on this play, will bring forward A Spy of Spain, another war drama, next week.

American—Faust.

Faust is the opera sung in English by the Castle Square Opera company at the American Theatre this week. A large audience was in attendance last evening, and greatly enjoyed the performance, which was of a high standard of merit.

Joseph Sheehan as Faust and Edith Mason as Marguerite were frequently applauded. The cast also included Lizzie Macnicol, William G. Stewart, Charles O. Bassett, William Broderick, Bessie Fairbairn, and Richard Ridgely, who all gave artistic interpretations of their respective roles.

The large chorus has apparently been well drilled, and their singing was most effective. Fra Diavolo is underlined for next week.

Grand—Lord Chumley.

A crowded house greeted E. H. Sothern last night when he brought back his familiar Lord Chumley to the Grand Opera House. The comedy, which seems a bit old-fashioned now, pleased mightily as usual, and the star had his customary hearty welcome. Rebecca Warren played Eleanor excellently, and Margaret Anglin made a hit as Meg. The others in the cast, all seen here before in the same roles, were Rowland Buckstone, Marshall Stedman, Morton Selten, Tully Marshall, Daniel Jarrett, John J. Collins, Kate Pattison-Selten, and Edith Barker. The Man from Mexico follows.

At Other Houses.

BROADWAY.—This is the last week of The Wedding Day, with Lillian Russell, Della Fox, and Jeff De Angelis as its three chief interpreters. Next week brings back Thomas Q. Scarborough in his earliest success, The Isle of Champagne.

FIFTH AVENUE.—Mrs. Fiske has entered upon the seventh week of her engagement and the

fifth week of her double bill, Love Finds the Way and A Bit of Old Chelsea, with no sign of a decrease of interest in her plays or work.

DAILY.—The Circus Girl is again in high favor. The new comers in the cast are all expert in this special style of entertainment.

MANHATTAN.—Way Down East celebrates its one hundredth performance on May 3.

WALLACK'S.—The house is dark this week, but next Monday will bring a novelty of genuine interest. La Bohème, an opera based on Murger's La Vie de Bohème, will be heard here for the first time. The opera has been enthusiastically praised by English and continental critics.

GARDEN.—The First Violin entered last night upon its final week.

HARLEM OPERA HOUSE.—Joseph O'Mara and the original Broadway Theatre Company opened last night in The Highwayman.

Other bills are: Lyceum, The Moth and the Flame; Garrick, The Little Minister; Knickerbocker, The Bride-Elect; Empire, His Honor the Mayor; Fourteenth Street, The Man-o-War's Man; Casino, The Lady Slavey.

THE GERRY SOCIETY MANDAMUSED.

The Supreme Court last week, on motion of the Attorney-General, issued a writ of mandamus returnable at Albany on May 14, compelling the Gerry Society to show cause why it should not submit to the jurisdiction of the State Board of Charities.

REFLECTIONS.

Bernadine Gilmore contemplates a European tour this season, returning in time for the opening of the season of Hogan's Alley company.

Since the opening night at Hyde and Behnman's, Brooklyn, Selena Fetter Royle has been ill and out of the bill of Captain Impudence. She was also absent from the cast at the Leland Opera House, Albany, last week. Happily Mrs. Royle is now completely recovered.

Mrs. Fiske's prosperous engagement at the Fifth Avenue Theatre continues, and no definite date has been decided upon for its termination. Her performances are patronized by the most discriminating and intelligent audiences, and the receipts have been steadily large. Many requests have been made for Mrs. Fiske to appear as Cyprienne in Divorçons before her season is brought to a close, and after the run concludes the double bill, Love Finds the Way and A Bit of Old Chelsea, a few performances of the Bardon comedy will be given.

Steve Brodie will star next season, it is said, in a new play, A Night in Chinatown, under management of William A. Brady, opening at Norfolk, Va., on Sept. 13.

Julian Jordan's opera, Lady Bea, was announced for a special performance yesterday at the Herald Square in aid of the National Guards' Woman's Auxiliary Society, the cast including Charlotte Bord, Julia Allyrie, F. A. Stay, F. M. Marston, John Saunders, Thomas Hunt, William Riley Hatch, John Avery, Edwin Van Vechter, Herman Beah, Philip G. Brown, Anna Dodworth, and Viola Lusk.

May Vokes was ill for a few days last week, and Josephine Adelman successfully played her role in My Friend from India, at the Bijou.

Marion Giroux returned last week from May Irwin's company, at Chicago, having been ill for some time. She was taken to St. Vincent's Hospital, after a severe hemorrhage.

The lease of the Casino property will be sold formally on May 11, under foreclosure proceedings instituted by the State Trust Company to recover \$131,510.70.

Olive Oliver will play leading roles with W. H. Crane next season. Annie Irish, at present appearing with Mr. Crane, concludes her engagement with him at the close of the run of His Honor the Mayor.

It was announced last week that Cecil Smedley was playing the title-role in Little Lord Fauntleroy at the Grand Opera House. In fact, the two Smedley children, Ellis, nine years old, and his brother Edwin, eight years old, alternated in the part.

Sherman Wade is not now with The Town Topics company.

Mrs. F. Gonzalez, after a successful season with Shall We Forgive Her, has returned to this city, visiting Mr. and Mrs. Max S. Witt (Margaret Gonzalez). Mrs. Gonzalez declined a flattering offer to join the Butte, Mont., Stock Company, preferring to come East.

At the annual meeting of the Abbey, Schoeffel and Gran Company, Limited, held in this city last Tuesday, Robert Dunlap, Thomas P. Fowler, Edward Lantierbach, John B. Schoeffel, Maurice Gran, Henry Dazian, and Frank Strauss were elected directors for a year.

George B. Howard made a decided hit as the tramp in Jessie Mae Hall's production of The Princess of Patches at the People's Theatre last week.

Eunice Hill, the dancer, claims that The Merry Widows company are using her pictures and lithographs for advertising purposes without her consent. Miss Hill has never been a member of this organization.

Hattie E. Schell, who retired from the Great Northern Stock, Chicago, April 30, will sail for Hayti-to-day (Tuesday), where she will stay for a couple of weeks.

The suicide at the Putnam House last week, registering as J. Stone and represented to be an actor, was not June Stone, the comedian.

An Indiana Romance, which was written by Manager J. C. Nugent, of the New York Theatre company, in the record time of twenty-four hours, met with success on its production by that company at Greenville, Ohio, last week. It will be a feature of the company's repertoire hereafter.

H. W. Tredenick, of the Isle of Champagne, who five weeks ago underwent an unsuccessful operation, has been compelled to submit to another operation.

Agnes Freed has replaced Caro Leigh in the 'Way Down East Quartette, at the Manhattan. Miss Leigh having sailed for Europe. Miss Freed has an even, high and very sweet soprano voice.

A daughter, Florence Kathleen, was born to Mr. and Mrs. John S. Roland (Edith Calthorpe) at Pittsburgh on April 27.

Safford Waters has signed to write new music for Boy's A Day and a Night.

E. R. Reynolds probably will manage De Wolf Hopper next season, succeeding Ben D. Stevens. Mr. Hopper will produce the new Sousa-Klein

opera, The Charlatan, on Sept. 5, at the Knickerbocker Theatre.

A Stranger in New York may be seen in London in August, with Harry Conner, Harry Gilfoil, George A. Beane, Lloyd Wilson, John Hyams, and Amelia Stone in the cast.

George Mandeville, who was assistant treasurer at the Fifth Avenue Theatre for three seasons, and who held the same position at Weber and Fields' this season, has resigned his position to return to his Summer home on Lake Ontario.

Harry M. Blake has closed a successful season with Ole Olson, with which he received some very complimentary notices. He has been offered several engagements for next season, but has accepted none as yet.

Jessie Mae Hall made an excellent impression by her work as Selma in The Princess of Patches, at the People's last week. Her singing was an especial hit. On Wednesday afternoon a large number of professionals saw the performance, Della Fox giving a box party and sending to Miss Hall a cluster of American Beauties as large as the little lady herself.

The Whirl of the Town will be revived at the Casino on May 23, with Henry E. Ditzey and Walter Jones in the cast.

Madge Leasing returned to the city last week, after her season with Jack and the Bean stalk.

The Ladder of Life is being booked for next season by H. S. Taylor. The production will be first-class, and the management will carry a carload of scenery.

Lute B. Vrohman and Madge Otis were married on Jan. 5, at Canton, Ohio.

Madame Alexandra Viarda will appear as Medea, at the Astoria, on May 17, and at the Brooklyn Academy of Music on May 19, in aid of the Cuban Relief Committee. Later she may play in other cities for the same cause.

Byron Douglas has been re-engaged for the part of Captain Thorne in Secret Service. There will be but one company presenting this play on the road next season. A few special contracts call for Mr. Gillette's appearance, but it is probable that Mr. Douglas will play the part during the entire season. According to present plans Secret Service will open the next season at the Garrick.

Manager Charles P. Salisbury, who was in town for a few days last week, returned to St. Louis, May 7.

The White Squadron will be produced at the Grand Opera House May 23.

Harry Doel Parker, manager of the Manhattan Theatre, has been obliged to do duty in the box office. His treasurer, Edward J. Rice, a commissary sergeant in the Twenty-second Regiment, was summoned yesterday to report at Camp Black.

Archie Boyd will replace Burr McIntosh in 'Way Down East next Monday. Mr. McIntosh will go on tour with the Lambs.

The Smyth and Rice Comedy company will play two special engagements this week. My Friend from India will be given at Bridgeport to-morrow (Wednesday) afternoon and The Old Coat at Jersey City on Friday evening. Both will be benefit performances and will close the company's season.

The annual election of Edwin Forrest Lodge No. 2, Actors' Order of Friendship, will be held at the lodge rooms next Sunday.

Jacob Litt left for Chicago last Saturday to supervise the production of Shenandoah at McVicker's Theatre, Chicago, on May 15.

Sydney Rosenfeld, while in Vienna, secured the American rights of Fuida's Robinson Crusoe's Island, which has been a great success there.

A cablegram announces the death of the Hon. and Rev. Matthew Woodward, M. A., canon of Canterbury and vicar of Folkestone, England. Canon Woodward was seventy-three years of age, and had been vicar of Folkestone for forty-seven years. His son, Matthew Woodward, Jr., has resided in New York for a number of years, and is a well known song writer and actor.

W. M. Gray, W. J. Block, and Fred M. Ranken have secured from Charles E. Evans the rights to A Parlor Match and will put it on the road next season. The successors of Evans and Hoey will be two well-known comedians, to be selected from several now under consideration. Managers Gray, Block, and Ranken will also have other enterprises next season, particulars regarding which will be made public later.

William Miller Farnum, leading man with When London Sleeps, will be seen next season in his own play, Old Sweethearts, a Southern hunting drama.

Anna Wilks has made a hit as Birdikins in The Prodigal Father, receiving repeated encores for her specialty at every performance.

John Sutherland has been engaged for Little Miss Nobody, which opens next season at the Garrick.

Ffolliott Paget, who has been playing the title-role in The Sporting Duchess with success since last December, has finished her season with Perley and Ranken, and will remain in New York for a few weeks prior to taking her usual Summer vacation abroad. Miss Paget has been engaged by Joseph Jefferson to play Mrs. Malaprop in the revival of The Rivals next season, and also for Gretchen in Rip and Mrs. Phobbs in Lend Me Five Shillings.

There was a well defined rumor last evening that The Lady Slavey would be withdrawn from the Casino on Saturday evening. The Whirl of the Town was announced for revival May 23, but it is now said that it will not be put on. Another attraction, however, may play the house before the production of Wine, Woman and Song.

Manager Edwin P. Hilton announces the engagement of Mattie Vickers for the "girl" part in The Gay Matinee Girl for next season. Mr. Hilton will soon be in New York to complete his company and attend to other business details.

Resident-Manager Kingsbury, of the American Theatre, when seen by a Mirror man, said that it was the intention of the management to continue the opera season through the Summer months. Carmen was remarkably successful, and there has been no falling off in the business.

There will soon be another Sampson on the sea. William Sampson sailed for London on Saturday on the Victoria, to spend the Summer making a tour of England on a wheel. It seems to be the impression that Mr. Sampson will go with Sol Smith Russell next season. He will not, however, as there is no part in Mr. Russell's new play for Mr. Sampson.

J. K. Roberts will spend the Summer at Lake Champlain.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Neill Stock company, for its Summer season at Minneapolis and St. Paul, will consist of the following members: Edythe Chapman, Anne Sutherland, Agnes Maynard, Grace Scott, Angela Dolores, Ruth Russell, James Neill, Herschel Mayall, Herbert Carr, Charles Wyngate, J. B. Everham, Robert Morris, Emmett Shackelford, George Bloomquist, and Allen Potter.

The Stock company playing at the Grand Opera House, Columbus, Ohio, will open a Summer season at the Lyceum Theatre, Rochester, N. Y., on May 30. Certain changes will be made in the company for this engagement. Its roster will include Henrietta Crossman, Annie Blanche, Kate Blanche, Mamie Ryan, Caroline Knowles, Louise Mackintosh, Eugene Ormonde, Franklin Roberts, B. K. Graham, Robert Rogers, Will J. Dean, John B. Maher, Alfred Hudson, Wright Kramer, and Watson Beebe. Managers Wolfe and Pierce, of the Lyceum, say that they will leave nothing undone to gain the approval of their patrons.

Aubrey Boucicault has been engaged for the Columbus Theatre Stock company.

The Jean Reynolds Stock company closed their season at Binghamton, N. Y., on May 7. Miss Reynolds will play a special engagement of four weeks in Canada.

Henrietta Crossman's engagement with the Walnut Street Theatre Stock company, at Cincinnati, will end next week, when she will return to New York. Her husband, S. Maurice Campbell, of the New York Herald, has been sent to Cuba as a war correspondent.

William J. Fleming will produce Around the World in Eighty Days, with the Stock company, at the Standard Theatre, Philadelphia, on May 16.

Emma Maddern has been re-engaged for next season with the Girard Avenue Stock, Philadelphia. Miss Maddern has just completed her third season with this organization.

Geoffrey Stein opened as the Duc de Vigny-Volante in Aristocracy with the Shubert Stock company at the Bastable Theatre, Syracuse. Florence Rockwell and Mrs. Kate Denin Wilson are also members of the company.

The season of the Shubert Stock company at the Opera House, Utica, N. Y., opened last evening, with Aristocracy as the bill. Harrison J. Wolfe and Florence Rockwell have the leading roles, the others in the company being Geoffrey Stein, Ashley Miller, Frederick Hartley, Vaughan Glover, Frank Sheridan, Walter Walker, Harry L. Redmond, John Terrie, Kate Denin Wilson, Ethel Browning, Mildred St. Pierre, and Caroline Franklin.

B. Stanley Davies will close with the Great Northern Stock company, Chicago, May 15. Mr. Davies played a part in John Strange, the Minister, a one act play by Emmett Corrigan, at a trial performance at Hophins' Theatre last Thursday. The other roles were played by Mr. Corrigan and Effie Dinamore. Members of all other companies playing Chicago were present, and the sketch was received very heartily.

The Alhambra Theatre, Chicago, opened last week as a stock house. Lost Paradise, The Ensign, Two Orphans, Fernchiffe, and All the Comforts of Home is the repertoire of the first five weeks.

Florence Gerald has closed her engagement with the Great Northern Stock company and joined James Neill's company at the Alhambra, Chicago.

The Stock company at the Grand Opera House, Pittsburgh, presented Fernchiffe last week. The members of the company did their usual good work, Walter Edwards and W. Whiticar winning several curtain calls for their strong portrayals of the Brother Hewin. Laura Almorsino, Lizzie Hudson Collier, and Miss Butler played the female roles with skill and grace, and Hugh Ward and Thomas Ross were also satisfactory.

At the close of the company's season at the Grand Opera House on May 21 they will open for a Summer run at the Avenue Theatre, W. A. Whiticar succeeding George Edison as stage-director. Mr. Edison will go to Denver to accept a similar position.

There was a splendid programme at the Theatre Francaise, Montreal, last week, when John A. Stevens' Russian drama, The Mask of Life, was presented. The audiences were very large. The play suited the company exceedingly well, all the members of the cast giving complete satisfaction. Harrington Reynolds as Ivan and Florence Roberts as Olga carried off the honors. The work of Thomas J. McGraw was particularly good, and Francis Byrne scored a hit as the English lunatic. Nellie Callahan did a pretty little bit of comedy work as the French maid. This week a triple bill is presented, The Kitchen Belle, a little curtain-raiser, preceding The Snowball, while a big feature of the week is the return of Johnstone Bennett in her sketch, American Types. An elaborate preparation of The Butterflies is now going on. Manager Phillips looks upon this production as among the best, if not the best of the season's attractions, particularly as the vaudeville bill is to be very strong that week. The Stock season at this theatre will close end of the present month. Nearly all the company will leave for New York, though a few of them will rest in this neighborhood. Mr. and Mrs. Drew Morton (Dora Norman) will sail early in June for a trip to Europe. They will be gone about six weeks. W. E. Phillips will spend his vacation here in making plans for next season.

Thomas J. Myers has left for Atlanta, Ga., where for the next fifteen weeks he will act as the business representative of the Summer Stock company which Edwin Thambouner has organized for De Giv's Grand Opera House. The company will open May 30 and present two plays a week, including many recent successes. Mr. Thambouner has secured an excellent company, headed by Joseph Kilgour, Edith Evelyn, Ada Levick, Lucius Henderson, Gretchen Lyons, and Frank Hatch. At the conclusion of the stock season at Atlanta Mr. Myers will go to San Francisco, as business representative for the road tour of the Frawley company. For the past thirty-six weeks Mr. Myers has acted in the same capacity for Digby Bell in The

Hosier Doctor, and says that he never enjoyed a more pleasant season.

Charles R. Sturges, having closed his fourth season with the Ward and Vokes company, has signed for the Summer with Ralph E. Cummings as personal representative and press agent for Mr. Cummings' Stock company, and has been turning people away from the Lyceum, Detroit, since the opening of its season. April 17. Lord Chumley, which was the bill last week, was a great magnet, the house being sold out solid at every performance before the doors opened. Last evening was "Dewey night," in honor of the hero of Manila. Scenic artist Lewis Fett prepared a drop curtain of the Olympia, with an admirable portrait of Admiral Dewey. The theatre was elaborately decorated, and a programme of patriotic music rendered by the orchestra.

Severin J. DeDeyn has signed as leading man with the Sackett Stock company at the Academy of Music, Jersey City.

The Meffert Stock company closed one of the most delightful seasons at the Temple Theatre, Louisville, Ky., on Saturday night, April 30, with All the Comforts of Home. This company has made many warm friends, as was evinced on this occasion not only by the elaborate floral tributes, but by costly presents just bestowed. Stage-Manager Thomas M. Reynolds was presented with a handsome gold watch, gold cuff buttons, and other gifts. Beatrice Ingram, a general favorite with theatregoers, got twenty-five large bouquets, and to each bouquet was attached a memento of friendship in the way of gold or silver bracelets, silver dresser sets, gold and silver pins, cut glass, etc. Mrs. Daisy Blackmore, who has been so efficient in the box-office, also received a large number of valuable presents. The company seemed to catch the spirit of the audience, and the farewell performance was full of the spirit of the event. Many good byes were exchanged, and the curtain went down with the earnest wish that next season might bring a like experience on both sides of the curtain.

The season of the Stock company at the Imperial Theatre, St. Louis, closed last evening with a performance of Hamlet, given as a benefit to Lawrence Hanley, leading man of the company. Besides Mr. Hanley, all the other members of the company appeared and the occasion was a great success.

The stock company at the Academy of Music, Rochester, N. Y., is now in its eleventh week, with prospects good of continuing far into the Summer. The members of the company have all become social favorites, and Miss Bell and Mr. Holden are daily adding new laurels to those already won. Among the different plays that have been presented are A Celebrated Case, The Black Flag, Arabian Nights, Camille, Our Regiment, The Danites, The Unknown, Uncle Tom's Cabin, East Lynne, Eagle's Nest, Old Glory, and The Stars and Stripes. Special scenery is prepared for each production, and under the able direction of George W. Mitchell all plays are produced with careful attention to detail. The organization at present comprises, besides Miss Bell and Mr. Holden, Frederic Webber, Frederic Ormonde, George W. Mitchell, Hudson Liston, Charles Carter, Will T. Hodge, Ralph Thomas, Mona Carrington, Millie Liston, Gusie Gill, Virginia Fisher, Ella Taylor, Little Olie Jones, Little Mabel Hart, Mr. Butler, scenic artist; Charles Werner, assistant stage-manager, and James Briggs, property man and master. The arrival of this season is anxiously awaited each week. It is the only dramatic paper read at the Academy.

Selena Johnson goes to Milwaukee to join the stock at Davidson's Theatre.

Walter Edwards, at present with the Grand Opera House company, Pittsburgh, goes, to Erith's stock, Denver, for the Summer.

Byron Douglas returned to town yesterday after a week's visit to Peake's Island, Maine, where he is to establish a Summer stock. "I am delighted with the prospects," said Mr. Douglas yesterday. "The theatre is the prettiest imaginable. It would do credit to Broadway. For my opening play I have secured the rights to Diplomacy. This will be followed by Aristocracy and other well-known successes. My season will open on June 6."

NEWS FROM SYDNEY ROSENFELD.

Sydney Rosenfeld writes to THE MIRROR from Vienna, under date of April 23:

It has occurred to me in the solitude of my wanderings that perhaps you might not be entirely uninterested in what had become of me since I left New York—and considering that since I departed from London a month ago I have seen Paris, Geneva, Monte Carlo, Milan, Venice, and Vienna, and am now on my way to Berlin, some things of more or less moment may have befallen me.

As the greatest play any author can ever boast of is always the unwritten one, so I have no hesitation in saying that I have now with me a great unborn drama. The material that I have gathered in this journey has certainly made a deep impression on me. I shall never forget the illumining buoyancy of Monte Carlo. One associates with the wonderful spot only, as a rule, the gaming table. I have seen no attempt upon the stage to bring home the marvelous, almost fairy-like beauty of the place, its entrancing atmosphere and its wonderful opportunities for character and romance. I may have under taken more than I can accomplish, but my new play will tell a strong love story that has taken a living shape in my mind since I have sojourned at that place.

So much for the dramatist. In the interest of the management I represent, I have secured in Vienna the English and American rights of a rattling musical-comedy, entitled Houses But, which is quite as good in a similar vein as The Circus Girl, and I shall begin the work of adaptation as soon as I get to London. I have secured the rights of three or four German comedies, as well—one in particular with an enormous part for a comedian of the Crane type and another for May Irwin.

I have this day concluded an agreement with Mark Twain, who is residing in Vienna, whereby he and I are to work conjointly on a new comedy. He has today given me the rough draft of the play as it has emerged from his fount. It is needless to tell you that I appreciate this opportunity of joining forces with Mark Twain and it will probably be with this play that Mr. Sire and I will begin operations together in a business way.

I am not proclaiming these things from the house tops; there are already too many Americans crowding the papers with reports of their exploits, who, if they are to be believed, have bought all Europe. I merely mention to you these things to let you know, in the language of the artless child, that "I, too, have not been idle."

I shall return to London in May, to remain there a month, at least—unless something unforeseen occurs—there to work on the plays that I am adapting, and to conclude pending negotiations for A Possible Case, The Lady or the Tiger, and one or two other plays of mine that have already been done in the States.

DEATH OF CHARLOTTE THOMPSON.

Charlotte Thompson, known in private life as Mrs. Lorraine Rogers, died at her home at Montgomery, Ala., on April 23, of appendicitis, after an illness of a few hours' duration. She was the only daughter of the late Lysander Thompson, a celebrated character actor, and a sister of the actor and portrait painter, Lysander Thompson, Jr.

Charlotte Thompson was born in Bradford, Yorkshire, England, on June 7, 1843. She made her first appearance on any stage at Wallack's Theatre, New York, as Phoebe in As You Like It during the season of 1856-57. At the opening of the following season she became a member of Laura Keane's company in New York, and closed the season with the Howard Athenaeum company in Boston. The season of 1858-59 she was the leading woman of Fleming's Circuit company, appearing in Savannah, Macon, and Columbus, and becoming a great favorite in the South. At the close of the season she played an engagement with equal success at Toronto, her repertoire including Julia in The Hunchback, Lady Teazle, Lady Gay Spanker, Cloely Homespun, and other characters.

The season of 1859-60 she played engagements at Washington, Baltimore, Alexandria, and New Orleans. The following season she became the leading lady of Mrs. John Drew's Arch Street Theatre, making her Philadelphia debut as Lady Alice in Old Heads and Young Hearts. She remained there till December, 1861. On July 11, 1869, she was married to Major Lorraine Rogers, at that time manager of the New California Theatre, in California, and who had traveled with her as her business agent. She had played an engagement at the New California Theatre in the Spring of the same year.

On July 29, 1873, Charlotte Thompson appeared at the Olympic Theatre, of New York city, in One Wife, an adaptation of La Princesse Georges by Alexander Dumas, fils. She made a great hit in the title-role of Jane Eyre when it was produced at the Union Square Theatre on June 18, 1873, for a Summer season. The novel of "Jane Eyre" was dramatized for Miss Thompson by Alfred Ayres. The consensus of critical opinion was that her impersonation of Jane Eyre was charming, natural, artistic and forcible, and that in manner and appearance she was a faithful reproduction of Charlotte Brontë's heroine.

On Aug. 19, 1874, A. M. Palmer revived Jane Eyre at the Union Square Theatre, and Miss Thompson played the title-role with great success till the production of The Sphinx, in which she appeared as Bertha. Jane Eyre was put on again, however, on Nov. 16, 1874, and ran till the production of The Two Orphans on Dec. 7, 1874. Miss Thompson after that made various starring tours throughout the country in Jane Eyre. On Aug. 21, 1882, she appeared at the Windsor Theatre, New York, as Edith Gray in The Planter's Wife. On Sept. 24, 1883, she appeared as Princess Etelka in The Romanoff, at the Twenty-third Street Theatre, New York. After that she resumed her starring tours in Jane Eyre.

Later she has spent most of her time on her Southern plantation, which is about five miles from Montgomery. She retired from the stage several years ago. Her only son, Lorys Rogers, is a lawyer in New York city.

The remains of Charlotte Thompson were brought North, and the funeral took place at her country seat, at Spring Valley, Rockland County, New York, on Sunday, April 24. Her husband and her sister-in-law, Mrs. Martha Thompson, were the only persons who attended the funeral, as the members of the theatrical profession had not been informed of her death. Charlotte Thompson was much beloved by all who knew her. She was a splendid actress, a devoted wife, and a loving mother.

STOCK COMPANY AT THE HERALD SQUARE.

Frank Mordaunt and W. J. Block, managers of the Columbus Theatre Stock company, arranged yesterday with Managers Charles E. Evans and W. D. Mann, of the Herald Square Theatre, for a Summer stock season at the Herald Square Theatre, opening next Monday with an elaborate revival of Pink Dominoes, with new scenery, costumes, and stage properties, patterned after the original articles used in the production of this famous old play at the Union Square Theatre.

The Herald Square Theatre Stock company will be the largest theatrical stock organization in this country, and will include as regularly employed players some of the best known American actors and actresses. The men and women so far engaged are Frank Mordaunt, Aubrey Boucicault, Edwin Arden, E. L. Davenport, E. S. Abeles, Frank Losee, Fraser Conlter, Robert McWade, Jr., William Seymour, stage-manager; George S. Stevens, Sumner Clark, Arthur Bowles, E. Sutherland, J. W. Helman, J. D. Cowles, Blanche Walsh, Amelia Bingham, Una Abell, Lilla Vane, Marion Abbott, Effie Germon, Grace Thorne Coulter, Elizabeth Holloway, Lydia Mott, Alice Toland, Emma Marsh Bella Doré, Lizzie Galloway, Mina Ring, Grace Barton, Leona Luke, and others.

There will be a change of bill, each week and prices will range from 25 cents to \$1. All of the standard plays will be produced. Among those decided upon are Pink Dominoes, Rosedale, The Crust of Society, A Celebrated Case, East Lynne, Divorçons The Highest Bidder, Old Shipmates, The Komany Rye, Captain Swift, The Lady of Lyons, Diplomacy, Mr. Barnes of New York, Christopher, Jr., The Banker's Daughter, Camille, Jim the Penman, The Lights of London, and several new plays.

In speaking of the new enterprise to a MIRROR man last evening, W. D. Mann, manager of the Herald Square Theatre, said:

We wish particularly to impress upon the public and our newspaper friends that the Herald Square Theatre Stock company will be a carefully organized institution and not a make-shift repertoire company. The project has come about only after careful consideration, as the excellence of the company, the quality of plays and the manner of their presentation will testify. Every play will have a special production—that is to say, will be put on with scenery, costumes and people particularly appropriate to it. The scenery will be newly painted and the costumes newly made for each play, and the players will be given parts according to their special ability—not simply because they are drawing salary—even though two-thirds of the company may remain idle for weeks at a time. In short, we are to have a legitimate theatrical stock company, such as has never before been seen in New York.

THE P. W. L. MINSTRELS.

Rehearsals are in daily progress at the Lyric Theatre for the Professional Woman's League Minstrels, to be given at the Olympia on Thursday. The sale of seats is now on at the box-office of the Lyric, and its result thus far would indicate a crowded house.

The programme of the entertainment was published in last week's MIRROR. A few changes have been necessary, among them the selection of Elita Proctor Otis for interlocutrix in place of Mary Shaw, who will not be in town.

It is said that several of the fair participants have objected to "blackening up," and in conse-

quence some of them will not appear in ebony disguise.

By an unfortunate coincidence the auction sale of seats for the Lambe Club Minstrels will also occur on Thursday afternoon. The League had already changed the date of its performance in order not to conflict with another entertainment, and did not care to do so again. The Lambe, however, have not been gallant enough to postpone their auction until another day, but have consented to delay it until late in the afternoon.

Emma Brennan will do a sketch called Aunt Meriky's Brigade and Her Cuban Pickaninies at the performance of the League.

MT. CLEMENS GOSSIP.

W. E. Horton writes from Mt. Clemens, Mich.:

Edwin Decourcy and I. S. Potts were in town May 4 in the interest of John W. Vogel's Darkest America, that will play here May 11.

Professor H. G. Thayer, for the past eight seasons with Guy Brothers' Minstrels, has been engaged to lead the orchestra at the Park House, in this city, for the coming season.

Helien Price and Mr. and Mrs. Clark Ball left here May 1. Miss Price going to her home in Pittsburg and Mr. and Mrs. Ball to rejoin Jermon's Black Crook.

"Doc" Freeman spent May 1 last at the springs.

The war spirit was rampant at the theatrical colony one day recently, and arrayed in uniform and fully armed and equipped, they paraded the principal streets of the city, much to the amusement of the residents. Several pictures of the warriors were taken, some of which were very funny. Among those in the group were Charles Evans, Happy Ward, Charlie Hopper, Charles A. Mason, E. R. Washburn, Charles W. Young, W. C. Cameron, Mark Sullivan, Johnnie Page, and H. V. Donnelly, Jr.

Charles E. Evans left for Chicago May 5 to look after his interests in The French Maid.

MR. PAULDING'S SUCCESSFUL SEASON.

Frederick Paulding's engagement at the Alcazar Theatre, in San Francisco, which terminated recently, was very successful. Mr. Paulding put on sixteen plays, including The Girl I Left Behind Me, Will She Divorce Him, Emeralds, The Gilded Fool, The Nominee, Forbidden Fruit, The District Attorney, Charley's Aunt, False Shame, An Arabian Night, Victor Durand, Uncle Dudley, and The Mummy. Mr. Paulding has turned his attention during the past season to character work, to which his talents were devoted in the early part of his career. After withdrawing from the Alcazar, Mr. Paulding was engaged to play Svengali in a revival of Trilby at the California Theatre. In all probability he will remain permanently in San Francisco.

AMERICAN DRAMATISTS' CLUB ELECTION.

The annual election of the American Dramatists' Club took place last Saturday. The occasion was graced by the presence of nearly every member of the club. The officers chosen were: Bronson Howard, President; J. I. C. Clarke, First Vice-President; Howard P. Taylor, Second Vice-President; Charles Barnard, Corresponding Secretary; Charles Klein, Recording Secretary; Richard A. Purdy, Treasurer.

After the election an informal banquet was held, during which the status of the American playwright and the future of the native drama were generally discussed.

The fourth issue of the club's list of American plays is now in preparation. It will be carefully edited, and promises to be full, complete, and accurate in all details.

GRACE GOLDEN'S ILLNESS.

Grace Golden was too ill to appear last night in Faust at the American Theatre, and her role was sung by Miss Mason. Miss Golden's sister told a MIRROR man last night that the singer had contracted a bad cold in Boston last week and was confined to her bed in consequence. The doctor has forbidden her to leave her room during this week, but Miss Golden hopes to be able to appear Wednesday night.

A NEW MELODRAMA.

The Grip of Steel, a melodrama by Arthur Shirley, that has been very successful in England, will be produced by William Calder in Boston on Sept. 5. Henry Bedford, who originated the leading role, has been specially engaged to play the part here. The company will be under the management of W. J. Fielding.

BAD BUSINESS IN THE NORTHWEST.

MIRROR correspondents throughout the Northwest write that there is a general falling off in theatrical receipts in that section. It is generally attributed to the war excitement. W. F. Connor, manager of James O'Neill, has canceled a number of dates in the Northwest on this account.

CUES.

Sam Pitman's repertoire company had a successful opening in Lancaster, Pa., last week. Frederick Herzog, the leading man, is a protégé of E. S. Willard. Anne Davis is the leading woman of the organization and Cora Williams is the very clever soubrette. A war kitescope is a feature of the attraction, which is booked solid for fifty-two consecutive weeks.

The Span of Life is booked for a tour of the Pacific Coast next season. This will be second visit of The Span to the Coast. The piece has toured the Eastern cities for seven seasons.

Manager W. C. Smith, of the Lyceum Theatre, Elmira, N. Y., was in town last week, visiting the booking exchanges in the interests of his house.

Ellen Voekey's dramatic recital will occur on Thursday evening at Hardman Hall. She will be assisted by Ernest Seifert and others.

Oscar P. Sisson has recovered his health, and will continue his tour with Polk Miller on May 23.

Jerome Eddy, press agent of the Fourteenth Street Theatre and the Grand Opera House, says that he has fallen heir to \$25,000, bequeathed him by his uncle. A portion of this sum he intends to invest in a new production next season.

An indictment secured by Lotta Crabtree, charging a firm of New York brokers with grand larceny, was dismissed last Friday in the Court of General Sessions, the firm having failed.

A new Cuban war drama, entitled Cuba's Victory, by Colonel Foster J. Milliken, will be presented at the Lyric Theatre, Hoboken, May 12-14.

The old Melrose Lyceum, at Third and Westchester Avenues, in this city, was burned for the fifth time last Thursday, the damages reaching \$7,500.

THE VAUDEVILLE STAGE

BACK FROM LONDON.



CLARA THROPP.

Above is a picture of Clara Thropp, the comedienne, who has just returned after a long stay in England. Miss Thropp has enjoyed many successes both in this country and in England, but she is best remembered for her quaint impersonation of Taggs in The County Fair. While in London she visited the music halls frequently, and seeing the successes made by comedienne with up to date songs, she determined to venture into the field herself. She is making her American reappearance this week at Koster and Bial's in a repertoire of the latest hits of the European halls.

THEATRES AND MUSIC HALLS.

Olympia.

Adgie, the lion tamer, continues her engagement. The others are Marguerite Sylva, comedienne; T. Nelson Downs, coin manipulator; Cook and Bonora, comedy duo; Yorkie and Adams, comedians; Belle Hathaway's monkeys; the Two Judges, acrobats; the Review Comedy Four; Johnson and Dean, colored comedy duo, and Gladys Van, soubrette. The production of War Bubbles, a new patriotic extravaganza, written and composed by Oscar Hammerstein, has been postponed until Thursday evening, May 13.

Keith's Union Square.

Charles Dickson and his assistants, Grace George, Gerald Griffin, and Marion Booth, are in their second week and present a new one-act farce called Jealousy. Charles G. Craig makes his vaudeville debut in a sketch of Western life entitled The Parson's Love. The other performers are Bessie Bonehill, comedienne; Rudinoff, the French entertainer; Evelyn Britton, contralto; Falsie and Semon, musical comedians; the Schrode Brothers, acrobats; Guyer and Daly, comedy duo; Louise Trux, whistler; the Casino Comedy Four, vocalists; Bud Snyder, trick bicyclist; Swan and Bamard, comedy acrobats; the Tanakas, illusionists; and Edward J. Boyle, the blind pianist. The biograph is continued, with war pictures up to date, and the Timely Topics stereopticon shows interesting views and also displays the latest war news.

Proctor's.

Low Dockstader, the comedian, heads a bill which includes Claude Gillingwater and Edward J. Horon, who present for the first time in this city a farce called The Wrong Flat; the Joe Quintette, vocalists; Montague and West, musical duo; Leona Lewis, with her electrically illuminated songs; Ivan Greboff, the Russian boy pianist; Jerome and Alexia, contortionists; Crane Brothers, the Madtown Rubes; Wills and Collins, comedy duo; Bart Jordan, dancer; Mardo, juggler; Grace Smith, bicyclist, and John H. Shepley, musical artist. Edison's war-graph is continued with some new views.

Harlem Music Hall.

There is another excellent bill this week, the programme including Press Eldridge, Truly Shattuck, Barnes and Simon, Horwitz and Bowers, Loney Haskell, McPhee and Hili, Lewis and Elliott, Carlisle Sisters, Maude Bradley and her company of Chinese and negroes.

Tony Pastor's.

The Rogers Brothers, German comedians, and The Nawns, in their sketch, A Touch of Nature, are the headliners. The others are Maud Caswell and Arthur Arnold, grotesque duo; George H. Adams and his company in A Country Terror, John and Bertha Gleeson, dancers; the Morello Troupe, acrobats; the Rice Brothers, comedy bar performers; Grant and Pomphrey, musical comedy duo; Mr. and Mrs. Larry Tooley, assisted by E. C. Brennan, in a sketch; Mack and Elliott, comedy duo; Professor Hilton's views; Alfredo and Connors, comedy acrobats; Lydia Hall, comedienne, and Tony Pastor.

Koster and Bial's.

Au Bain, with Adele Ritchie, is in its sixth week. The other attractions are Clara Thropp, who makes her American reappearance after a long absence in Europe; Onda, aerial artist, who makes her first appearance here; the Brothers Damm, horizontal bar comiques; Josie De Witt, violinist; Hector and Lauraine, grotesques; the Pantzer Brothers, head-balancers; Gerome Edwardy, soubrette, and Servais Le Roy, illusionist.

Pleasure Palace.

Maggie Cline, who is now billed as "the Irish War Queen," assisted by her quartette, heads the bill, presenting new songs and bits of confidential conversation. Emile Gautier, the horse-man, makes his reappearance after a long absence in the West. The others are Genaro and Bailey, dancers and cake-walkers; Conway and Leland, the monopedes; the Reed Family in a sketch; Carr and Jordan, travesty artists; and the Willett and Thorne Comedy Company in An

Uptown Flat; Adelman and Lowe, xylophone experts; Taylor and Karcher, musical comedians; the Marinas, trapezists, and M. Nizarra, wire performer. The war-graph is continued with new pictures.

Weber and Fields' Music Hall.

Pousse Cafe and The Con-Curers are nearing the end of their successful run. The same big cast and chorus are still appearing. The olio includes Derenda and Breen, club jugglers; Irene Franklin, soubrette, and the Melrose Brothers, acrobats.

THE BURLESQUE HOUSES.

SAN T. JACK'S.—The burlesque, The Parisian Nights, with Jennie Yeomans, The Ballet Carnival first part and the living pictures are retained. In this olio are Joe Welch, Karina, Carletta, Pearl Haight, the Brothers Fonti Boni, and the French dancers.

MINER'S BOWERY.—Flynn and Sheridan's City Sports present two burlesques introducing Criside Sheridan, and an olio in which appear Smilax and Kattrelle, Mr. and Mrs. Veritch, Flynn and Ruffell, Hi Tom Ward, Whitelaw and Stewart, Masuz and Masett, and English and Woods. The Broadway Girls follow.

THE LONDON.—Ed F. Rush's Bon-Ton Burlesques offer two burlesques and an olio including Lena Lecover, Scanlon and Stevens, Lamb and Fancett, Kennedy and Nestor, and A. C. Laurence.

MINER'S EIGHTH AVENUE.—The Robin Hood Burlesque company, led by Helen Russell, present Ruby Leoni, Laura Wyle, Provo, Marlow and Plunkett, McCabe and Sabina, and Tutt and Tutt.

THE OLYMPIA.—John L. Sullivan's company have moved up to Harlem for a week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Charles Dickson, who is one of the few legitimate stars who have won success in vaudeville, made his reappearance last week, and presented a new one-act play called An Undeveloped Bud, written by Fred J. Beaman. There are four characters in the play, a father and mother, their son and the son's wife, who is the "undeveloped bud." The son is away at college, and when the play opens the father has just received a letter telling him, among other things, of a very charming girl. The old man reads the letter to his wife and becomes very angry, because he had already chosen the girl he wished his son to marry. The old couple leave the stage, and the son and his newly made bride appear. He hides her in a side room, and proceeds to face the parental welcome and the subsequent storm which he feels sure will burst when they hear he has been married. The young wife grows impatient, and comes out. Her husband introduces her as a friend of his from the college, whom he has brought home on a visit to his sister. The "undeveloped bud" uses a great deal of Western slang, which shocks the old lady but makes the father jump with delight. There is a dinner scene, during which the "bud" does some unconventional things in a very amusing way. She finally tells of the marriage, and a few words of investigation on the part of the father disclose the fact that she is the daughter of his old friend of years before, and the very girl he had picked out for his son. The little play is neatly written, and made an emphatic hit with the large audiences throughout the week. The lines, business and situations are funny and well worked up, and the laughter was frequent and at times boisterous. Mr. Dickson played the young husband with the ease, grace and delicacy of touch which he brings to every part he plays. His performance was finished and artistic. Grace George played the "bud" and rattled off the slang of her part in very breezy fashion. Miss George is such a very pretty girl and has such a charming, dainty manner that she would not need to know how to act in order to make a hit. Her flower-like beauty was commented upon as soon as she made her first entrance, and even from feminine lips in the audience such expressions as "Isn't she sweet?" could be heard on all sides. This young actress, however, has talent as well as attractiveness, and her performance of the little Western girl with the burr and the slang was altogether delightful. The sterling comedian, Gerald Griffin, played the father as he alone can play characters of this kind. He was full of snap and go, and more than shared the honors with the star. His by-play and business were excellent and every one of his lines, and even some of his nods and winks, brought laughs. Marion Booth was acceptable in the part of the mother. The Four Cohans put on George Cohans' sketch, The Professor's Wife, for their second week. It is not quite as funny as Money to Burn, but it is very good for all that. The elder Cohans do most of the fun-making, and George and Josephine introduce their doll dance, which was received with great favor. Johnstone Bennett continued to meet with great success in her new sketch, American Types. She was assisted, as usual, by George W. Leslie. Mr. and Mrs. William Robyns were warmly welcomed, and scored a decided success in their little comedy-drama, The Counsel for the Defence, which is one of the best and most artistic things in vaudeville. Smith and Campbell have given up the time-wasting "condemns" gag, and their dialogue went with great brilliancy. They introduced a number of new gags, and are to be congratulated on their improvement. They have remedied the fault of repeating every gag, which used to make the act very unfunny at times. Georgia Gardner and Edgar Atchison Ely presented their high-class comedietta with much success, on Monday, and on Tuesday were transferred to the Bijou in Philadelphia, to fill a vacancy. Fat and Mattie Rooney scored one of the hits of the bill. Fat is certainly following in the footsteps of the great original Rooney, as he put on dance steps which caused the audience to break out frequently with applause. Clement E. Coffin, a blind musician, made a very pleasing impression, and was encored. Several new pictures, taken during the past few weeks, were shown on the biograph. One of a sailor climbing a pole and nailing an American flag at its top was excellent. Others in the bill were Blockson and Burns, who were programmed in black type; Webb and Hagan, Hall and Staley, John Le Clair, Ryan and Ryan, and Flakowski.

TONY PASTOR'S.—Canfield and Carleton and the Elinore Sisters were the headliners of a good all around bill. The former repeated the success they have made here on many other occasions. Their efforts met with warm approval, and they received hearty recalls after their cyclonic finish. The Elinore Sisters, who have just returned from a triumphal tour of the West, were welcomed with the heartiness due to old favorites. They were seen in The Irish 400, revised up to date, and it is unnecessary to say that their hit was emphatic. They have trimmed off the few rough edges of their act

and have improved it accordingly. Johnnie Carroll and Adelaide Crawford appeared in their sketch, Opening His Eyes. The best things in the act are Mr. Carroll's songs and stories, all of which made hits. Belle Gordon punched the bag as she alone can, and Billy Curtis and she indulged in a short boxing bout and an exchange of airy perisflage. Belle Stewart, who is an original comedienne and a clever singer, pleased everybody with her bright and breezy manner. Her songs were well chosen and excellently rendered. Clivette did his juggling and tambourine spinning act and finished with some shadowgraphs which were very amusing. The Verdi Ladies' Trio sang coon songs and other melodies harmoniously and made a very good impression. The La Velles did several dances and their "limber girl" trick with their usual success. Gallardo made faces in clay in very quick time. Essie Graham, Deaves' marionettes, the Three Harriess, Charlie and May Ramsey, and the Three Renos were also in the bill. Tony Pastor sang his songs and parodies every evening, winning his usual applause and encores. Some good pictures were shown on the war-scope, which is only another name for the moving picture machine.

OLYMPIA.—Marguerite Sylva made her vaudeville debut here last week. There was nothing very novel or startling about her turn, but she managed to score quite a success. She sang a couple of songs in a long dress and then changed to tights, in which her figure showed to very great advantage. The sensational part of the programme was furnished by one Adgie, who combines the talents of lion tamer and disrober. There is no telling where this bonolo business is going to stop, and if it is not squelched soon by the Legislature or the society that attends to such things it will become a nuisance. This woman went a little bit further than Charmion or any of her numerous imitators, and even the lions, which were supposed to be very fierce, and ready at a moment's notice to chew the lady up, turned away in disgust. Irene Franklin, with her peculiar method of singing, made quite a pleasing impression. Yorkie and Adams supplied a good collection of gags and up to date jokes and proved themselves able exponents of the East Side Hebrew character, with its many little peculiarities of inflection and gesture. T. Nelson Downs manipulated his coins with his accustomed skill and won plenty of applause. Goggin and Davis did some very funny tumbling. Von Prittwitz Palm painted pictures while the audience waited. Williamson and Stone danced very neatly. The Romalo Brothers did a smart balancing act and Belle Hathaway's monkeys gave their little circus.

PROCTOR'S.—Charles A. Gardner, the well-known singing star, made his debut as a vaudeville here last week in a sketch, which he calls Uncle Karl. It is a condensed version of one of his comedy-dramas, and was put together with a view of allowing Mr. Gardner an opportunity to sing the songs with which he has been identified for many years. The little sketch proved very pleasing, and Mr. Gardner's songs were all encores. He was assisted by a man, a woman and a child, whose names did not appear on the programme. Arthur and Jennie Dunn were seen once more in their sketch, which needs some new gags, as the old ones are becoming too familiar to the regular patrons of vaudeville on account of the frequent appearances this team makes in New York. Paulinetti and Piquo made a decided hit in their acrobatic act with comedy trimmings. Mr. Paulinetti's work is very neat and Piquo's clowning is effective. Evelyn Britton, the pretty young contralto, sang "Break the News to Mother," and on account of the feeling of the people, who are interested in everything concerning war, it made a tremendous hit. Of course, Miss Britton's excellent rendition of the song had a great deal to do with its success. She is improving in her work all the time, and will soon be in the very front rank of popular ballad singers. She varies her turn by reciting, and last week she gave "The Engineer's Story" in very effective fashion. The Nichols Sisters have also advanced a step or two since they were seen here last. They sing better and work with more brilliancy. Their hit last week was decided and deserved. George Evans had a good deal to say about the war and sang some parodies. He ought to have at least one song to sing straight through without any breaks or quavers. He has a remarkably sweet voice, but he does not often give it a chance to show to advantage. Hinghey Dougherty appeared dressed in an Uncle Sam suit, and made one of his characteristic speeches in which he touched on many interesting subjects. He wound up with a patriotic appeal which brought down the house. Horton and O'Neill, a team new to this city, were seen in a sketch called Sunshine and Shadow. It is a sort of boiled down version of all the rural dramas of the past twenty years, and contains humor and pathos in equal proportions. The characters are an old farmer, a "rube" spinster, and a young married couple. By an arrangement of exits the performers got a chance to change their make-ups, and the two people played the four parts. All the old-fashioned fun, such as sitting on the soft chair and making a fuss over the nude picture, was introduced of course, as no "rube" sketch is complete without it. The end of the sketch is quite serious, but it was watched with interest by the audience, who seemed pleased with the efforts of the performers, who were trying to do something a little different from the usual cut-and-dried sketch. Louis Granat, the finger whistler, introduced some stirring march airs with excellent effect. Snyder and Buckley, who should, like Miss Britton, have had a much better place on the bill, made a decided hit in their musical comedy act, which is one of the best on the stage. The others were the Gleasons, who danced well; Don Octavio, who did some difficult tricks on the wire; Leavitt and Novello, the jugglers, and Zazel and Vernon, the comedy bar performers. Several excellent pictures were shown on the war-graph, notably one of the funeral of the Maine victims in Havana. Fred H. Watson, the pianist, made a big hit with his solo, "The Soldier's Farewell," and when the audience applauded he responded by playing a few bars of "Arrah, Go On, Yer Only Foolin'." They were not, however, as Mr. Watson's playing is becoming a necessary feature of every performance.

PLEASURE PALACE.—Low Dockstader can always be depended upon for some new views on subjects of current interest, and his talk on the war scare last week was very good indeed. He also sang a new coon song, the burden of which was the colored man's love for chickens. This song and "I Want My Lulu" made big hits. Milton and Dollie Nobles presented Mr. Nobles' sketch, Why Walker Reformed. Their efforts to entertain were decidedly successful, and laughter and applause were in order throughout their act. Cushman and Holcombe had a lot of war jokes in their Klondike sketch, and they seemed to tickle the fancy of the spectators. Miss Cushman sang a new song called "The Baby's Come to Stay," and, of course, it made a hit, as she has a knack of singing those songs,

A BRIGHT SOUBRETTE.



CARRIE DE MAR.

When Joseph Hart returned to vaudeville after an absence of several years in the field of farce-comedy he took with him as a partner his pretty and talented little wife, who is known to the theatregoing public as Carrie De Mar. That he made no mistake is shown by the success Miss De Mar has made in assisting him in his sketches, which are among the most popular attractions on the vaudeville stage just now.

Mr. Hart and Miss De Mar were seen in a brand new farce called Two Sides to a Story last week at Keith's New Theatre in Boston, and from the criticisms of the Boston papers it would seem that Miss De Mar's hit was pronounced and emphatic.

The sketch, which was written, devised and put together by Mr. Hart, gives Miss De Mar an opportunity to change her costume several times. As she is noted for her taste in dress, the result is a rare treat, especially for the feminine portion of her audiences.

One of these changes is made instantly, in full view of the audience. She changes from a demure young miss to the get-up of the swiftest coon imaginable (without the burnt cork, of course). This change, costume and all, was designed by Mr. Hart, who seems to have an intuitive knowledge of just what is wanted by the patrons of vaudeville.

With one of her costumes Miss De Mar wears a hat made entirely of glass, which has created quite a little sensation. It is said that the Boston women are studying it with a view of having similar head coverings made for wearing to the theatre. Mr. Keith has a strict rule against hats of all kinds in his Boston house, but his fair patrons think if they get the glass hats he will see his way clear to letting them wear them.

Miss De Mar does not depend upon tricks of costume for her success. She is a clever, bright, vivacious comedienne, and is of great assistance to Mr. Hart when he is engaged in the task of keeping an audience laughing during the entire course of a thirty minutes' sketch.

which other performers try in vain to imitate. The humor of The Dark-Eyed Widow, as presented by Harris and Walters, is at times a little rough, but there is no denying its effect, as the audience was kept in a constant giggle while they were on the stage. Ivan Greboff, the Russian boy pianist, played some selections which were near enough to the popular line to be appreciated by the general crowd. The applause which followed each number showed that Master Greboff's efforts were to the liking of the audience. Kimball and Donovan played some banjo duets very well. C. W. Littlefield did the imitations which he has been doing for many seasons and the applause came in in the usual places. Bartlett and May were fairly successful in pleasing with their sketch. Harding and Ah Sid were more than usually successful with their comedy acrobatic act, which is always amusing. Alfredo Holt whistled and imitated birds of all sorts and wound up with a description of the Spanish-American war, illustrating it by imitating a dog fight. This little idea made a big hit, and won Mr. Holt a recall. The Rio Brothers did some excellent work on the rings. Goldin did some funny tricks in magic and Arthur Delaney, fresh from the other side, did some excellent clog dancing. The Edison war-graph continued to present foreign views. Mr. Edison must have sent all of his real war pictures to the machine at the Twenty-third Street Theatre, and has forgotten that they need a few upturn. The attendance at the Palace throughout the week was excellent, and Mr. Proctor and General Manager Fynes wore happy smiles.

KOSTER AND BIAL'S.—The only changes in the bill were the introduction of Gerome Edwardy, who sang some songs of the day in a pleasing way, and the colored comedy duo, Johnson and Dean, who made a decided hit in their lively dancing and singing sketch. Au Bain finished its fifth week, and the admirers of Adele Ritchie continued to manifest their approval of her work. George Lyding assisted in the role of Anatole. Truly Shattuck, the statuesque singer; the Kurachins, the Avolos, the Pantzer Brothers, Josie De Witt, Servais Le Roy, and Hector and Lauraine made their usual hits, and Max Gabriel's orchestra contributed several pleasing numbers.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The rainy weather and the war scare combined had no effect whatever on the business of this popular little house. "Jammed all the time" is the motto of the establishment, and they live up to it every night in the week. In Pousse Cafe and The Con-Curers the talented stock company has every opportunity to show what they can do, and each member does his level best to please. In the olio last week were the Johnson Brothers, who continued to win favor with their excellent xylophone playing; the Patterson Brothers, who went through a very pleasing horizontal bar act, and Derenda and Breen, who made a hit with their neat club juggling act.

HARLEM MUSIC HALL.—Packed houses were the rule all the week here. The bill was about the best that Managers Hurtig and Truck have offered. The Rogers Brothers were the headliners and had an enthusiastic reception. So did Maude Raymond, who played an engagement here only a month since. Joe Welch's lifelike delineation of the East Side Yiddisher

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was received with the appreciation that it merited. Adele Purvis Oni in her pleasing revolving globe act won much applause. Raymond and Kurkamp played capably on the cornet and other instruments. Good acrobatic acts were given by Merritt and Rosella and the Melrose Brothers, and Bennett and Rich entertained with illustrated songs.

SAM T. JACK'S.—Jennie Yeamans repeated last week her decided hit in the burlesque, which went with much applause, while the first part and the living pictures scored regularly. Karina led the olio, singing some ordinarily guileless ballads in such an extraordinarily original way that they became quite the other thing. The Brothers Fonti Boni won favor for their unique bell imitations and character songs. Hines and Remington ran merrily in Life on Cherry Hill. Pearl Haight scored in her songs. Delmore and Renand danced prettily, and four agile French dancers, Fauvette, Serpolette, Pigeonette, and Rigolette, made their American debut.

NASH PARTS FROM KEITH.

Philip L. Nash, resident manager of Keith's Bijou Theatre, in Philadelphia, resigned his position last week. The announcement of Mr. Nash's retirement caused as much astonishment in Philadelphia as did that of J. Austin Fynes from the Union Square in this city. Mr. Nash has been connected with the Bijou since it was opened as a continuous vaudeville house six years ago. He was first engaged by Mr. Keith as press agent for the Bijou, and later on he was given the management of the house, and he conducted it with credit to himself and profit to Mr. Keith.

It is rumored that negotiations are under way by which one of the leading theatres of Philadelphia will be added to the Proctor Circuit, and that it will open next season under the management of Mr. Nash.

This will make competition more than keen between the rival circuits, and performers will begin to slap themselves on the back in the expectation that their salaries will make balloon ascensions and will reach the "out of sight" limit. Song and dance men, slap stick manipulators, curly-crowned soubrettes and comedy duos will strut around wearing diamonds like locomotive headlights, and as for the legitimate stars who go into vaudeville, they will simply have to play a season of three weeks and then retire to a mansion on Fifth Avenue for life.

E. F. Albee will look after the management of the Bijou and George E. Boyle will attend to the press work.

"UNCONSCIOUS CEREBRATION."

A funny case of "unconscious cerebration" happened last week in vaudeville circles. In this communion of minds Lew Dockstader and Hughey Dougherty are the interested parties. When the *Mirror* man was at the Pleasure Palace on Wednesday he heard Dockstader rattle off a very amusing speech about the consequences which would follow the enlisting of women in the army. On Thursday the scribe visited Proctor's Twenty-third Street house, and to his astonishment he heard the same speech almost word for word, spouted by the black Demosthenes, Hughey Dougherty.

The question arises of "who is to blame?" Did Dockstader or Dougherty invent the gag, or was it some rank outsider, who advertises "Up-to-date Monologues Sent on Receipt of 25 Cents," and who fooled the two great minstrels into the belief that they were getting the exclusive right to the use of the material?

It may be that Dougherty and Dockstader are bosom friends, and lend each other anything good in the gag line that they come across. It is hardly likely in this case, however, as Dockstader is at Proctor's this week, and he will have to shelve that particular portion of his act for the week in order not to have the patrons of the house think that he adapted it from Dougherty.

The probabilities are that they both buy their gags from the same material furnisher, and he must have made a mistake in addressing the envelopes.

DAY'S WAR STORY.

A good story by George W. Day, the monologue comedian, based on facts, which he was saving for his New York engagement at Keith's, but which he foolishly confided to another comedian who played at Pastor's Theatre last week, may as well become the property of the entire profession.

A young man with a severe attack of war fever, a pair of powerful eye glasses and a bad cough, presented himself at the recruiting office the other day as a candidate for Spanish bullets. The examining physician recognizing in him an old patient, inquired: "Are you not Charles K. Smith, of Harlem?"

"I am the same," replied the applicant.

"Shake! I am Doctor Blank, who at one time was your family physician. Let me take a look at you."

The doctor examined Smith, sounding his chest and looking into his eyes. He finally said: "Charlie, I admire the patriotic spirit which prompted you to answer your country's call, but I want to say to you that one month of ex-

posure would probably send you home blind for life. We have plenty of men ready to take your place who are better fitted for the work, and if you will take the advice of a physician and a friend of your family you will stay right here in New York city, where you belong, and take the very best care of yourself."

So Smith took the advice and joined the Seventh Regiment.

A GOOD WAR SONG.

The war with Spain has been responsible for at least three hundred songs written expressly to stimulate the patriotism of the people. Of all the songs that have seen the light of print during the present troublesome time one seems to have the lasting qualities—and this one was written long before war with Spain was ever dreamed of. This song is entitled "Old Glory," and the words were written by John Northern Hilliard, and the music was composed by George Newell Lovejoy. "Old Glory" has been received with generous praise, many critics going so far as to claim for it the honor of being the coming national song. The sentiment, while lofty, is simply expressed, and the melody is martial and catchy. Mr. Lovejoy, the composer, is a nephew of Elijah P. Lovejoy, the famous Abolitionist, who was murdered in Alton, Ill., in 1837, and to whom a monument was erected last Summer. One day last Summer, after having witnessed the unveiling of the Lovejoy monument, Mr. Lovejoy was reading a magazine. His attention was arrested by a number of verses bearing the title "Old Glory." The first reading convinced him that they were the words he had so long sought, and then and there he jotted down the melody. Arrangements were made with the author of the words, and when the song was ready for publication Congress commenced the discussion of the Cuban question. Its appearance was timely.

A SUCCESSFUL TEAM.

Nat M. Wills and Mlle. Loretto have been meeting with unqualified success on tour with Koster and Bial's Vaudevilles. This is not to be wondered at, as Mr. Wills is one of the funniest tramps on the stage and Mlle. Loretto is highly gifted, vocally and physically, and is a very graceful dancer. When Mr. Wills starts to sing a comic song he usually has to make up his mind to sing at least half a dozen, as he has a method of singing which makes the audience wish to hear him sing as many songs as he knows. He has a contract with Charles Horwitz, who keeps him supplied with fresh material in the parody line all the time. This team is booked until July 25, but a prominent New York manager is negotiating with them to cancel some of their dates so that they may go into a new review which will be produced at one of the Broadway houses early in the Summer.

CHARLES CRAIG AS AN AUTHOR.

Charles Craig is co-author of The Parson's Love, the new one-act play which has its first production at Keith's this week. Mr. Craig collaborated on the play with J. Clarence Harvey and he will also assume the leading role. Frank Losee, for years identified with the interpretation of melodramatic rascality, will assist Mr. Craig in the sketch. Through a mistake of the management Mr. Losee was billed as the author and leading actor of the piece. He called at THE MIRROR office yesterday and disclaimed all credit to the authorship, and said that he had simply been engaged by Mr. Craig to assist him in the sketch. Those who have read the manuscript of The Parson's Love pronounce it an excellent piece of condensed drama. Mr. Craig has been playing in Cumberland '61 this season, and this is his vaudeville debut.

THE LONGEST RUN.

Elizabeth M. Murray writes THE MIRROR from Boston to put in a claim which THE MIRROR is only too willing to allow. All sorts of records have been claimed for performers who have spent more than the usual two weeks at any of the Keith houses, but Miss Murray seems to have a shade the best of her rivals, as she has been appearing at Keith's Theatre, in Boston, as soloist of the animated song sheet for nine weeks. Judging from her handwriting, Miss Murray must be a bright, intelligent girl, and she deserves the success which has attended her efforts in making the song sheet interesting to the Bostonians for so long a period.

THE ENT'ACTE ANNUAL.

The Ent'acte Annual for 1898, issued by the bright little London weekly which is devoted to the interests of music hall artists, has been received. It contains several interesting stories and poems and a number of cartoons by "A. B." who draws regularly for the paper. The advertising pages show the high appreciation in which the Ent'acte is held by the vaudeville profession.

HOME FROM EUROPE.

Florrie West will return from Europe in a few days, and is booked to open her American tour at Tony Pastor's on May 30. Lottie Gibson is also homeward bound, as she wants to win

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her share of the honors of war by arousing our audiences with new patriotic songs.

MADAME MEALY COMING.

Madame Mealy, a French chanteuse, who has made hits in Paris, London, and Berlin, has been engaged to appear at Koster and Bial's in the near future. She is said to be very beautiful, and it is expected that she will make as big a hit here as any singer of her class who has ever visited New York.

BERTHA WELBY GOES IN.

Bertha Welby is the latest legitimate star to join the vaudeville ranks. She will be sup-

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PLAYWRIGHT.

Author of a large number of successful sketches here and in England. Contracts solicited for

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ported by a superb company, and has an acknowledged success in the play. A Little Brick. As Miss Welby has always made her seasons a success there is every reason to predict that in her venture in the vaudeville field she will win new laurels and will continue her prosperous career.

LURLINE IS DEAD.

Lurline, "the water queen," died in poor lodgings in London on April 13. She was born about forty-five years ago in Boston. She entered the variety branch of the profession at the age of sixteen as a club singer, and was known as Lillie Swift. While traveling with Tony Pastor's company in 1876 she made up her mind to change her act and do a swimming turn. It was a great novelty and Lurline became famous. She made a great many tours of the United States and visited the principal European cities, making a great sensation and plenty of money. She was a wonderfully handsome woman, and her superb figure added to the success of her performance. The generosity which had always been her characteristic when she was prosperous left her penniless at her death. She was married to a man named Whyte, who was an engineer on one of the P. and O. steamships. Her death was due to erysipelas.

VAUDEVILLE JOTTINGS.

Harry Sanderson, manager of Tony Pastor's, has been unwell for some time past. He attends to business at the theatre every day, but goes home early. His many friends hope for his speedy and complete restoration to health.

Emilie Edwards, while in London recently, sang and gave her musical recitation and monologue several functions, among them being one at the Lyric Club, where her selections from Longfellow's Tales made a deep impression.

Billy McClain and Madame Cordelia have been engaged for the leading roles in The Black Politician, which will go on tour next season.

Ollie Young opens at the Suburban Gardens, St. Louis, May 15, with the J. K. Burke circuit of Summer parks to follow.

Arline Crater and Cheridah Simpson have been engaged to appear in War Bubbles, a burlesque by Oscar Hammerstein, which will be produced at Olympia on Thursday evening.

George M. Cohan has written a new song called "The Patriotic Coo," which is being sung by Lew Dockstader and others.

James Reed, for a number of years balcony ticket taker at the Star Theatre, Cleveland, O., has been unable to work for over a year. He is a great favorite with all the boys, who are doing all they can for him.

Henry Bagge produced his new comedietta, A Husband's Holiday, written by Edward Gervase, at the Wonderland, Rochester, last week. The piece was very favorably received by the press and public, and Mr. Bagge was highly complimented on his success by Manager McCallum.

Mark Bennett and Albert L. Rich made a hit at the Harlem Music Hall last week doing illustrated songs. The original illustrated song songs used by them are very good.

A card from Tom Browne states that he and his wife opened at the Folies Bergères, Paris, on April 23, and met with gratifying success.

New plush box curtains and some huge palms are among the latest improvements at the Pleasure Palace. It is announced that the house will remain open all Summer.

Morton and Reville have issued another war bulletin concerning their success. They claim to be the originators of "rag-time words." If our memory serves us correctly this form of gibberish was popular with children all over the country about twenty years ago. It was then known as "Brooklyn Talk."

Manning and Weston scored a decided hit at the Leland Opera House, Albany, last week.

Lew Dockstader will sail for England in a few days to fill engagements in London and the provinces. He will return in time to open next season with Primrose and Dockstader's Minstrels.

Richard Pittot, the globe-trotting mimic, and El Zobeida, the great hand balancer, are at the Olympic, Providence, R. I. They will be special features at the opening of Electric Park, Baltimore.

Kittie Hughes and Fred B. Webb will appear in a new sketch by Charles Lamb, entitled A Morning's Tempest, at one of the New York theatres shortly.

The Elmore Sisters will sail for London on Saturday next, and will begin a four weeks' engagement at the Palace, London, shortly after their arrival. They will return to America in July to begin a tour with Harry Williams' company, with which they will be a big feature.

Lydia Yeaman-Titus, Imro Fox, the Powers Brothers, and Alexandra Dagmar were at the Palace, Birmingham, England, week of April 23.

The following advertisement appeared in the personal column of one of New York's "yellow" journals on Sunday last: "DO YOU hunt position? What lady artist will sing for the first time a decided novelty in patriotic song?" Here is an excellent opportunity for some "lady artist" who is "hunting" a position. This idea of "hunting" is something new. The old form "seeking an engagement" must now take a back seat.

The Rose Hill London Belles co., under the management of Joe Barnes, did a good business at the Star Theatre, Cleveland, last week.

Michael Bernard, the popular and clever rag time expert, who manipulates the ivories in such a pleasing way at Tony Pastor's Theatre, has composed a piece of music which he calls "The Chinese Patrol." It is novel and original, and will probably come into great popularity.

Frederick Zeiss, a well-known hotel proprietor of Philadelphia, whose place was a headquarters for theatrical people, died in that city on May 2, 1898.

The Smedley children, who are now appearing in Little Lord Fauntleroy, have had a sketch written for them by Kathryn Staag, and with their parents, Effie Pearl Smedley and W. H. Smedley, they will soon appear in vaudeville.

Lotta Gladstone has just completed a triumphal tour of the Keith circuit, where her specialty, the Country Girl, was voted unique and an innovation. She also appeared at the Lexington Avenue Opera House, New York city, on April 15, and at Koster and Bial's on Sunday evening, May 1. Robert Grau has booked her for the Columbia Theatre, St. Louis, May 8 and 15, with Masonic Temple, Chicago, and the Orpheum circuit to follow. He is also arranging for a run for Miss Gladstone at one of the principal houses in New York in the near future.

The offices of Clint Wilson and Jo Paige Smith were removed on May 2 to rooms 14 and 15, of the Domestic Building at 53 Broadway. Everything looks brisk and span, and the two popular agents are wearing an air of prosperity.

The Rogers Brothers have appealed from the decision obtained against them by Tony Pastor for \$500 for breach of contract. By the way, they are playing at Pastor's this week.

W. T. Campbell, of the Star Theatre, Cleveland, O., is now with Buffalo Bill's Wild West looking after Drew and Campbell's interests with that organization.

Frederick Bond will shortly make his vaudeville debut in a comedietta called Her Last Rehearsal, in which he has already appeared with success.

La Reve, a new operetta, written by Joseph Herbert and composed by Max Gabriel, will follow Au Balu shortly at Koster and Bial's. Adele Ritchie will play the principal part. The piece will be elaborately mounted.

Johnstone Bennett is looking for an assistant to replace George W. Leslie. Here is a good chance for a nice quiet comedian, who will be content to work for the salary agreed upon at the start, and

who will guarantee to continue wearing the same sized hat, no matter what his success may be. Miss Bennett wants to be her own boss, and she is perfectly right.

The Marro Twins were making a hit in Milan when last heard from. They sent Tony Pastor a souvenir of the engagement in the shape of a quaint poster advertising their act.

The Four Cohans will produce a new sketch called Running for Office, written by George M. Cohan, at Tony Pastor's on May 30.

Lillian De Wolf, singing soprano with J. E. Toole for the past three seasons, has accepted a few vaudeville dates during the Summer months.

Frank D. Bryan, the manager of Reilly and Wood's co., is a Cleveland. His parents now reside there.

Jessie Marono, of Howard and Marono, was taken ill April 25, but is again at work playing the Kohl and Castle circuit, commencing at the Haymarket, May 9.

Joseph and Edith Totten are appearing at Proctor's this week in their new war sketch, Remember the Maine.

Mr. and Mrs. Patzy Brannigan were compelled to cancel their date at Keith's Union Square on account of the death of their baby boy, who was seven months old.

William Christopher O'Hara, musical director of the Grand Opera House, Shreveport, La., has composed a value lute caprice called "The Awakening of Venus," for Adelaide Herrmann, to whom it is dedicated and whose likeness appears on the title-page. It is published by M. Witmark and Sons.

Gardner and Ely, who opened at Keith's last week, were transferred on Tuesday to the Bijou in Philadelphia, to fill a vacancy caused by a disappointment at that house. They will return to the Union Square, May 16, to fulfill their interrupted engagement there. The new sketch, A Cure for Jealousy, in which Miss Gardner appears in male attire, has made a very favorable impression.

Cablegrams received by Joseph P. Vion from Nathan and Somers, vaudeville agents, and Charles Morton, manager of the Palace Theatre, in London, show that Charles T. Aldrich made a tremendous success there. He opened his engagement for eight weeks on Monday, May 3, and on Tuesday his original time was extended. Offers for continental engagements have been received by Mr. Vion, who is his manager. Aldrich's plan of doing a whole lot of work in a few minutes seems to be just the thing for the Londoners.

Signor Ambrosino, an Italian tenor, who made his American debut at the Waldorf-Astoria, has joined the ranks of the vaudevillians. He is at the Pleasure Palace this week.

George Stanbridge, of the Star Theatre, Cleveland, will have charge of the switchback railway at Euclid Beach Park this Summer.

Charles H. Dontrick, late of the Cricket Amusement Agency, San Francisco, Cal., has opened a booking agency at 34 Clark street, Chicago.

James R. Adams and Becky Taylor and their co. are playing this week at the Elmwood Opera House, South Framingham, Mass. The Soldiers' Encampment is being held there, and over 4,000 G. A. R. men are expected. Mr. Adams is acting as stage-manager, and is producing a pantomime.

Howe and Scott are making a hit in their new act, The Hebrew and the Tongue.

Anna Wilks has met with great success in the part of Birdkin in the Prodigal Father, and receives several encores at every performance for her specialty.

William J. Kelly, of the team of Kelly and Vane, late with the Harry Hill Merry Monarch co., has brought suit in the City Court of New York, through his attorney, M. Strauss, of 215 East Fourteenth Street, New York, against the Third Avenue Railroad Co. for \$2,000 damages for false imprisonment. On Sunday, May 1, Mr. Kelly, with his wife and child, boarded a Third Avenue Cable car. Mr. Kelly paid the conductor 10 cents and the conductor insisted upon being paid another fare for the boy. Mr. Kelly said the boy was under four years of age and refused to pay. He was ordered to leave the car, which he refused to do. At Fifteenth Street the conductor called an officer and had Mr. Kelly arrested. He was arranged before Police Magistrate Meade, who said that it was an outrage to arrest Mr. Kelly for not paying an extra fare, as the boy, who was also in court, could under no circumstances be taken from his father's arms. The company has offered to compromise the claim.

Lida Clark writes The Minnion from London that when she was singing her songs with illustrations at the Paragon on April 25, she displayed views of the Maine and other United States vessels, and also the Stars and Stripes. The enthusiasm was boundless and the pictures were cheered to the echo.

While in Germany recently, L. J. Rodriguez arranged to direct the English and American tour of M. Waldon, whom he thinks will create a sensation in New York.

The Sisters Hawthorne continue to add to their success abroad. On Feb. 19 they finished an eight weeks' engagement at the Gaiety Theatre, Dublin, six of which were the largest the house has enjoyed for several years. At Cork and Manchester, the capacity was tested almost nightly. The press of England and Ireland, referring to the work of these ladies in "The Willow Pattern Plate," unanimously agree that it is one of the most charming and refreshing songs heard in a long time. Owing to their continued success, Manager Rodriguez has decided to postpone their American tour until after the holidays.

The season at the Chautauque resort Celoron will open May 30. The Celoron Theatre will again be under the management of Jule Delmar. A new electrically illuminated curtain and eight new sets of scenery painted by William Bottenberg, the artist of Chicago, have been added. The Spooner co. will open the house, and be followed by an olio, including Lawrence and Harrington, Mazur and Mazette, the Four Luciers, Little and Pritzko, Gracey and Burnette, the Pantzer Trio, the Reed Birds, Akimoto's Troupe, Gertie Cochran, and McPhee and Hill.

Jeannette Dupre Watson was presented with a beautiful fox terrier while playing the Star Theatre, Brooklyn recently, by her friends, Mr. and Mrs. Brown.

If attractions can be obtained the Star Theatre in Cleveland will be kept open until late in June. The business up to now is ahead of the average.

The Sunday Night Concert presented on May 1, under the direction of Fred McCallan at Barbour and Morris' Metropolitan Theatre, proved highly successful. Mr. McCallan has been engaged by Barbour and Morris for the Summer season of their roof-garden, which will open about June 1, in a managerial capacity.

Charles H. Larkin, manager of Gorton's Minstrels, has been seriously ill for ten days with diphtheria. He is now recovering rapidly.

Scanlon and Miley made a hit at Sheedy's Museum, Fall River, Mass., week of May 2, closing the olio.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—As Summer draws near the roof-gardens, parks and outdoor resorts generally are brushing things up, and the festive press agent has already commenced to write about attractions, beverages and other things that might entice the inopportune public to patronize. Of course the Masonic Temple roof will be the real place, and as for the great Northern roof, it is hard to say what the outcome will be. It is hoped, however, that reliable management will some day take this resort and run it properly. Ferris Wheel Park and several other similar places will be among the Summer schemes. Weber and Fields will send their N. W. York co. to Chicago by special train on June 5, and will open at the Grand Opera House for a Summer season. Charles Ross, Pete Daily, and many other favorites will appear. This is one Summer attraction that looks like a winner, and Chicago is to be congratulated on the engagement. I said in my last letter that there would be opportunity to review the performance of Table d'Hôte, which opened at the Gaiety recently. This is the opportunity, but it is hardly necessary to devote any great amount of

space to the production, as it is not great nor yet deserving of serious criticism. Max Freeman's hand is noticeable throughout the performance, and numerous ideas which were used in Canary and Loder productions were recognized. However, the entertainment is quite satisfactory, and Table d'Hôte, which is a trail string of ensembles and specialties, serves its purpose nicely. The co. includes William Cameron, Frank Blair, Billy Robinson, Sherman Wade, Louise Royce, Georgia Hawley, Gilbert Gregory, and others, all of whom had some sort of a specialty. Paula and Dixie and Edna Bassett Marshall also contributed. The latter is a very accomplished vocalist and deserves special mention. Selma Rawlinson's name appeared on the programme, but she was not in the performance.

At the Haymarket Lillian Burkhart is the bright particular star, and the patrons of this theatre are delighted with her finished performance in A Passing Fancy. Billy Van creates a great deal of fun that is refreshing after a long season of mediocre monologue performers. Joseph Conthout also deserves praise; her part of the bill is delightful. The others are Cain and Mack, Cushman and Newcomb, O'Rourke and Burnett, Blanch Newcomb, Wilson Family, Barth and Fleming, Mabel Leondo, Murry Twin Sisters, Howard and Marono, George Morrison, and Kate Stevens.

Le Clair and Leslie, a clever pair of travesty artists, head the list at the Olympic, and associated with them are Le Roy and Clayton, Lillie Western, Three Watson Sisters and Zamora, Nellie Maguire, Perry and Burns, Harry Thompson, Will and Barren, Lillian Perry, Bonfroy Brothers, Howard Olsen, Cummings and Dixie, Edward Gifford, Little Francesca, and Morris' Pony Circus.

The Chicago Opera House presents an exceptionally good programme, with Barney Fagen and Henrietta Byron as the top liners. I have said so many good things about this talented duo it is not necessary to dwell at length upon their work. Fison and Errol are also among the entertainers and are making a hit with A Tip on the Derby. Howe, Wall and Walters are amusing and have quite a novel musical act. Others who were also received with favor are Jones, Grant and Jones, Carlin and Clark, Gertrude Haynes, Herr Langslow, Armstrong and Carter, Mary Lane, Warren, Mon Mathieu, Ganals and Dolan, and Lizzie McKeever.

Hopkins' Theatre also offers a very attractive bill. The stock co. appears in a painstaking revival of All the Comforts of Home. The equipment and settings are fine, and the cast was particularly wanted to the demands of this piece. The vaudeville part is one of the strongest of the season. It is headed by the Russell Brothers in Our Servant Girls. Their sketch is original and places them in the front rank of vaudeville entertainers. McAvoy and May are an immensely popular team of rapid-fire comedy singers and dancers. John and Harry Dillon also come in for the share of the honors. Sam and Kitty Morton and Gracie Emmett are also among the entertainers, and the performance throughout is decidedly satisfactory.

Sam T. Jack's Opera House has been filled nightly, one of Mr. Jack's co. finishing the amusement. There are two burlesques, lots of shapely girls, living pictures, specialties, and Trollop.

The Orpheum and several other similar places offer vaudeville.

Items: Mathews and Bulger are familiar faces on the Chicago theatrical raffle. Forepaugh and Sells Brothers' Circus comes May 25. Mary Grant is making a hit in her specialty, Sydney Grant White Flag at the Academy this week. E. P. Simpson will manage the Chutes again this Summer and a big vaudeville show will form part of the attraction. The Criterion is offering combination bills and vaudeville. The Savoy is dark this week and Manager Clifford announces that it will reopen with a new piece called The Greenhorn.

BOSTON, MASS.—Rose Corbhan's vaudeville debut is the event of the week in Boston. Of course it is at Keith's that she makes her appearance, and Nance Oldfield is the piece in which she plays. She has been seen in this before in Boston, but next week she gives a new play, Washington's Surrender. Papina still comes in a bright and shining feature of the bill at Keith's, and her new dances are without exception the finest things of the kind ever seen in Boston. There are new photographs of the war upon the biograph, and the other features of the week include the Four Cohans, Edwin Latell, Webb and Hassan, George Day, Sidney Grant and Miss Norton, Rice and Elmer, Williamson and Stone, John Le Clair, John and Nellie Healy, Doherty's Poodles, Campbell and Canfield, Oscar Hall, Professor Gies' stereopticon, and Elizabeth M. Murray and the animated song sheet.

The Park has reopened its doors for regular performances while the home base still is playing here, and Bob Fitzsimmons is having his first local engagement since the big fight. He heads the vaudeville co., which includes Yank Kenny, Ernest Roeder, Theo. Calcedo, Eckert and Berg, Conroy and McDonald, Johnny Carroll, Adelaide Crawford, and Eldora and Norrie.

At the Palace this week George C. Francis has booked a winner in the Columbia Girls Burlesquers, among whom are Marie Rogers, Countess Sisters, Blanche Walton, Russell and Russell, Ben Williams, Marguerite Raphael, and the electric diorama of the wreck of the Maine.

Dave Marion's Extravaganza co. is at the Lyceum this week for the first time this season. With Mr. Marion appear Kelly and St. Clair, Fanny Vedder, the Murray Sisters, the Grahams, Mitchell and Jess, Weston Sisters, and Newell and Shevett.

There is the customary vaudeville supplement to the drama at the Grand this week, and Thomas and Watson also appear in the farce, The Burglar Alarm.

At Austin and Stone's this week the vaudeville bill includes Gallagher and Hild, the Lopez Mexican Students, Collins and Lynch, Mamie Radcliff, James W. Bingham, Howard and Tennant, Fannie Edworth, Moran and Wesley, Mastonell and Montello, Chas. and Susan, the Sisters Elvina, Paul Perkins, and Hall and Hannon.

Burlesque, female minstrels and living pictures form the main cards at the Howard Athenaeum. Sinbad is the burlesque, and in the olio appear Hines and Remington, George Leslie, James Richmond Glenroy, the Harmons, Gallagher and Evans, Mabel Craig, Bond and O'Brien, Will Witto, John Walsh, Ben Huns, Miles and Ireland, and Billy Barlow.

Charmion's Boston appearance was transferred from the Park to the large auditorium of the Boston, and the engagement will open there 16. She will be supported by a vaudeville co. under the management of Koster and Bial, and it remains to be seen what the culture of the Hub thinks of the act. Orange Blossoms were plucked early in their growth, but this being a trapeze act, may go under the guise of high art.

The Roscoe Brothers, last seen here with their own co., come to Keith's next week.

PHILADELPHIA, PA.—A new series of vaudeville is a special feature of the biograph at Keith's Bijou this week. They are received with great applause and form one of the most pleasing attractions of the season. Pauline Hall heads the bill. Hayes and Lytton remain for a second week, changing to a burlesque on Othello. New specialties are Dixon, Bowen and Dixie, Sam and Cook, Binn and Binn, Fred Valmore, George Fuller Golden, Walz and Ardelle, E. J. Holland, Thompson and Carter, Cooke and Clinton, Wright Brothers, Panzer Trio, and the Australian Trio, and a long array of novelties. Business, as usual, to capacity.

Macco City Club, one of the best organizations that visit this city, holds a week at the Trocadero, playing to deservedly large returns. The burlesque are Madame May's First Night, The Countryman's Dream, The Gay Girls at Monte Carlo, and Mr. Paris at Niagara. The olio introduces these high-class vaudeville artists: Leslie and Fulton, Constance and Dixie, Farrell and Dixie, Dick and Kittle Kums, Mattie Copie, Lew Palmer, Mazie Burton, and Fannie Everett. Living pictures are shown in a glass cabinet, a Parisian invention, with a beautiful arrangement of colored lights. This is an up to date co. with many bright features. Peter Shoemaker's Extravaganza 23, which closes the successful season.

Jermom's Golden Crook co. remain for second week at the Lyceum to fair patronage.

The London Gaiety Girls, John A. Flynn, manager, have been added as an additional attraction to the Golden Crook co. at the Lyceum Theatre for a week, and will be followed 16 by the Bon Ton Burlesquers.

By the closing of the People's Theatre the Kensington has now the Northeastern section of the city

VAUDEVILLE.

SINGERS! Here's a hit song. THE YANKEE FIGS. A satirical song that every American will appreciate. Words and music for sale outright. Will not be published. Address: AUTHOR, care Samuel Speck, No. 30 West 99th St., New York.

entirely to itself. The Inside Track will be put on May 16. It was originally intended to be produced this week at the People's Theatre, which closed suddenly.

Robin Hood, Jr., Burlesquers after being announced last week at the Kensington Theatre, played in Baltimore. Nina Medea's co. is the book for this week. S. FERNBERGER.

WASHINGTON, D. C.—Bryant and Watson's American Burlesquers opened a return engagement at the Lyceum 8 to a crowded auditorium. The opening burlesque, The Hebrew Charity Ball, is the prime feature, in which Billy Watson renews his success as Key Levy. Harry Bryant also appears to advantage. A good olio is given by the Washburn Sisters, Tom Nolan, Mitchell and Love, Watson and Dupre, the Clerice Sisters, and Bryant and Davenport. Fay Foster Burlesque co. 16.

The new people at the Bijou this week include Belle Stewart, Three Dunbar Sisters, Susie Maco, Billy Carter, Brothers La Moine, Joe Hardman, Cliff Farrell and Dixie, De Forrest and Madden, the Holders, and the concluding week of the engagement of Byron G. Harlan, assisted by Hal Yost.

Mr. and Mrs. Nat M. Wills, two well-known Washington people known on the bills as Wills and Letto, are a strong feature of Koster and Bial's Vaudeville, headed by Charmion. They were seen here earlier in the season with McCorley's Twins, when their specialty made one of the strongest hits of the piece. Byron G. Harlan has separated from his former partner, Edward Marshall, and joined hands with Hale Yost as a double singing team, presenting illustrative character songs. Mr. Yost combines with his talent as a stereopticon illustrator and lecturer a strong singing specialty. John T. Crossley, of the former variety team of Crossley and Elder, originators of Field Sports on the Stage, an act composed of high kicking, hitting and kicking, and vaulting over objects, is located here as instructor of athletics for the Columbia Athletic Club. No prettier song has been heard here this season than that introduced last week by one of our vaudeville singers, entitled "Don't Let Her Love Her Way."

Zeff, the comedian, will have charge of an electric theatre at Glen Echo this Summer. The Elephant "Duchess," formerly at Central Park, New York, arrived here Saturday. She will be an attraction at Congress Heights, a suburban resort, this Summer, and will be used to carry children on her back through the grounds.

JERSEY CITY, N. J.—Flynn and Sheridan's New City Sports Big Show came to the Bon Ton 27. A good business, giving a very good performance. A New Christening opens the bill and the entire co. get a chance to do something. Harry Stewart as the Jew is particularly good. In the olio appear Annie Smilax and Joanne Kattelle, ballads; Mr. and Mrs. Verich, comedy equilibrist; John Flynn and Miss Russell, sketch; H. Tom, a clown, and a clown and fun; a pretty dance introduced Criside Sheridan and eight young ladies; Whitelaw and Stewart, in a very funny act; Mazur and Mazette, acrobats, and English and Woods, colored dancers. In the Tenderloin concluded the performance. The entire co. participates in a jolly show, and Ed Woods, a lag puncher, is introduced. Merry Maidens 9-14. John L. Sullivan 16-21.

Crane, the Irish magician, was to have appeared at the Academy of Music 27, but sickness compelled him to cancel. Manager Tom Dinkins has offered the Bon Ton for a Maine benefit to a number of prominent citizens, and the performance will occur 28. Flynn and Sheridan are to separate at the end of this month. Each will control his own co. next season. John Lord, who managed a successful tent show last Summer on the Boulevard, is arranging to open a similar enterprise down in the city. Decoration Day will see the opening. The Elks had a monster bill at the ladies' social at the Academy of Music 1. The programme lasted until midnight.

PROVIDENCE, R. I.—Manager Spitz, of the Olympic, changed the order of things at his theatre 27 and substituted minstrelsy for the usual variety. The entertainment was furnished by Rice and Hall's Minstrels with Billy Rice and other favorites. The performance opened with the customary circle, and was followed by a good olio opened by Bon Ton 27. win. Billy Rice kept the audience good natured with his "Questions of the Hour," and Genaro and Bailey contributed one of the best acts on the programme. Sheffer and Blakely, Leopold and McDonald, Fox and Ward, and Rice and Edwards had good acts. Business very good. Hurtig and Watson's Celebrities, including Yonson and the Terrible Turk, week 9. Gus Hill's Vanity Fair co. appeared in one of the best entertainments of the season at the Westminster 27, and drew well. Besides a couple of Fred Huber's entertaining burlesques, there was an olio of decided merit. The Weston Sisters, great favorites here, introduced a little of everything, and were heartily applauded. Dave Marion and Fannie Vedder, and Newell and Shewette in a skillful acrobatic specialty were other star features. Pleading specialties were also given by Sisters Mahr, Hanley and Jarvis, and Mitchell and Jess. Bents-Hanley Burlesque co. 9-14.

BUFFALO, N. Y.—The largest business since the house opened has been the good fortune of the Garden Theatre the past week. Manager Shea deserved this increased patronage, for his bill was nearly the best of the season. Maggie Cline headed the bill and sang a number of new songs and the ever green "McCluskey." Bonnie Lottie introduced several pleasing dances. Hasmer and Olivette scored heavily with some excellent acts. The Trio of Edwin Latell made a good impression. Others on the bill were the American Comedy Four, Edgar Palfrey, Collins and Collins, Stine and Evans, and Gladys Van.

Isham's Octoroons occupied the Court Street 27 and gave one of the best performances seen there this season. Kitty Carter was the best featured. We have ever seen here and she received several encores. Belle Davis made a big hit with her songs. Arthur Maxwell gave an exhibition of wonderful trick riding on the bicycle. Others making hits were the Octoroon Quartette, Madam Hyer, and Miss Wilkes. Business excellent. Rose Sydel's London Belles follow. RENO, NEV.—HYDE'S comedians have left the Orpheum, and their places have been filled with new people all of whom are exceedingly clever. Fish and Quigg are very funny and receive a good deal of applause. Signora Maria Di Castello has a good voice. Tony Wilson and Clon are clever. Montgomery and Stone in a very funny skit, and Lizzie B. Raymond continues her success. Robertta and Dureto do an act which is novel and attractive. Reno and Richards and Smith O'Brien add to the success of the performance, which is closed nightly by Marion Korner's Visions of Art, which, though somewhat startling, are nevertheless exceedingly effective.

At the Chutes the same programme is continued with great success. Captain Cardono's African Lion Hunt is the most attractive feature. Minerva de Chent, Sidney Mandeville, and the American Ladies' Orchestra are drawing large audiences at the Oberon every evening. W. K. KAUFMAN.

MILWAUKEE, WIS.—The Alhambra continues to be as popular as ever, a full house being in attendance 1 for the new bill. Le Clair and Leslie, as headliners, took well in a burlesque sketch; Harry Thomson was received with loud applause, and repeated the success he achieved upon a former occasion. Major O'Laughlin manipulated the rifle very cleverly; Emmons, Emmons and Emmons presented a very bright and funny sketch; Hodgkins and Leith contributed a good piece of character work; Howe, Wall and Walters scored a hit in a novel musical act; Edward Reynard proved himself an exceedingly clever ventriloquist, and a series of war pictures were displayed and aroused enthusiasm. The bill for next week includes Guille, the Three Delphinos, the Folly Trio, Eckert and Heck, and Castellat and Hall. C. L. N. NORRIS.

CLEVELAND, O.—Rose Sydel's London Belles Burlesque co. played week 2 at the Star Theatre. Jermom's Black Crook comes week 9. Gus Hill was in town 5 to see the wrestling match between Yonson and Tom Jenkins. Kelly and Woods' Big Specialty co. play a return visit at the Star week 16. The American Comedy Four—O. M. Scott, A.

Resigned from THE CHORUS GIRL COMPANY.

Earle, George D. Davis, and George Lynn—will be a special feature of The Black Crook week 9, joining the co. here.

ALBANY, N. Y.—Leland Opera House (J. Austin Fynes, general manager): Edwin M. Royle and Selena Fetter, assisted by Theodore Roberts and Mary Dupont, in Captain Impudence are the headliners of a co. that opened 2 to big business, and the week's sale indicates a continuation of it. The others who appear are McMahon and King, J. H. Manning, and Willie Weston, Foy and Clark, Gilbert and Goldie, and A. O. Duncan. The war pictures shown by the biograph are a special feature. Felix Morris and Bessie Bonehill are stars of the co. that follows 9.—Gaiety Theatre (Agnes Barry, manager): The Monte Carlo Burlesquers, who opened 2 to big business, are a great improvement over the co. that preceded them. The programme consists of an olio and burlesques that amuse and do not offend. The barefoot dancing by the Swinson Sisters is a feature. The Fulton Brothers are amusing. Eva Swinhart is a taking singer. Ward and Brown are rightly named German language butchers. Byron and Langdon appear in Irish comedy. Earl and Wilson play various instruments. Closed till 30.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): This house continues to draw good patronage. Week 2-7 an attractive bill is presented by Carrie Manning, Kittle Pink, May Burton, Lottie Burton, John Burton, and Clarence Burton.—Olympic (John Balestra, proprietor; B. Sodini, manager): The co. open with a laughable burlesque and a good olio week 27 to fair business. The co. comprises Helene Mignon, Mabel Calhoun, Nellie Houlahan, Dot Darlington, William Earl, Fred Sanford, A. F. Calhoun, V. B. Calhoun, Evans and Wilson, and William Fisher.—Tivoli (John Straka, proprietor): A good entertainment is given week 2-7 by the orchestra, Cora Reynolds, and Professor Rae Davenport to fair business.

KANSAS CITY, MO.—A splendid list of acts in which music was the predominating feature was presented at the Orpheum 1-7 and drew crowded houses throughout the week. The Manhattan Comedy Four are far above the average, and made a big hit. Lew Hawkins kept everybody interested for half an hour. Musical Dale was also excellent. Athas and Collins were interesting and amusing, and Fred Brown in coon songs and dances was good. Stuart, the male Patti, wore some gorgeous dresses and introduced a number of songs, showing his remarkable voice to advantage. Alburton and Bartram, clever club jugglers, and Kerns and Cole completed the bill.

NEW HAVEN, CONN.—Poli's Wonderland (R. Z. Poli, manager): The attractions for week of 2-7 at the Wonderland are excellent and the usual crowded houses and applause prove Mr. Poli's popularity and the excellence of his bookings. The biograph, retained for third week, is most enthusiastically greeted. Of the olio nothing but praise can be given. The feature act, The Man Upstairs, is uproariously funny, and the Dusan co. are capable. Others making a decided hit are Ben Harner, the Morello Troupe, and the Four Emperors of Music, Hughes and Hughes, Lewis and Elliott, and the Bushing and Morrell. The feature for week of 9-14 are Howard and Emerson and Manning and Provost.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Large audiences successfully ran the blockade of warm weather and counter attractions during the week April 25-1. Of the new comers Watson, Hutchings and Edwards in a Dutch sketch created lots of fun and became immediate favorites. The Glissandos were clever in a musical acrobatic sketch, and Salvini pleased in baritone solos. The holdovers, Charles T. Ellis, Mlle. Bartho, and the Arabian Whirlwinds, continued their popularity. Hyde's Comedians are underlined for May 1.

TORONTO, CAN.—Bijou (H. H. Lamkin, manager): A strong list of artists are appearing in conjunction with the bioscope 2-7 to crowded houses. The pictures were interesting and comprise views of the ships of the United States Navy, Winchester and May present an amusing musical sketch. Lillian Jerome is a clever vocalist, receiving hearty applause. Dixon, Bowers and Dixon, the acrobats, made a great hit, and Pete Baker, the popular comedian, sang a number of songs in his usual capable manner.—Items: The Military Tournament and Horse Show will open 4.

DETROIT, MICH.—The Black Crook Extravaganza co. is at the Capitol Square 1-7. Enthusiasm is at the highest pitch at the Wonderland during the current week over the biograph war pictures, which will probably be continued for another week at least. Some of the performers week 1-7 are Adelina Roatina, who is making quite a hit with her singing; A. H. Knoll and Marie McNeil, who do their share toward keeping the audience in good humor; Arthur Rigby, monologist, and Barton and Ashley in a comedy sketch.

SAVANNAH, GA.—Tivoli (Willy Williams, manager): The artists week 25-30 were Ella Carlington, Binney and Chapman, Miller and May, McLean and Hall, Jennie Roby, Valie Mayhew, Elsie Young, and Willy Williams. Business good; attendance large.—Alhambra Music Hall (Edward Gallagher, manager): Week 25-30 Ada Sweeney, Finn and Finn, Livingston Sisters, Rose Kellogg, Felice, the Boydells, Arden, and Edward Gallagher. Performance excellent; crowded nightly.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): Crowded houses greeted the fine specialities presented 2-7. The olio included Henry Bagge and co. in a new sketch called A Husband's Holiday, the Norwood Brothers, the Fansons, Morton and Elliott, Edna Collins, Fay and Owens, and the Leonarda. Barton and Ashley, Ben Harney, the Troubadour Four, Mr. and Mrs. William Robyns, and the Newsboys' Quintette 9-14.

NEWARK, N. J.—Waldman's Opera House (F. Waldman, manager): Newark's City Club furnished good entertainment 2-7. This is its second visit this season. Good business. Rossow Midgents 9-14. Black Crook 16-21.—The May Howard co. closed a season of thirty-seven weeks here 29.—Fannie Everett was unable to appear 2-7 because of sickness. Sophie Erbs, Carrie Fulton, and Kittle Kumins played her parts.

CINCINNATI, O.—Pat Reilly's excellent co. is playing a return engagement at People's 1-7 to excellent houses. In the co. are the Eldridges, the Lane Sisters, Pat Reilly, the Franchonetti Sisters, Eulalie, the Gardner Brothers, Frobel and Ruge, the Deonzo Brothers, Frank Bryan, and Mlle. Victoria. The Walk of All Nations concludes. Next week the Moulin Rouge combination will bring the season to a close.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Irwin Brothers Burlesquers 2-7 delighted good audiences with a smart vaudeville and burlesque bill. Co. and scenic effects good. Broadway Girls Burlesque co. 9-14.—Items: Manager Leavitt benefits 9 and promises a host of volunteers, besides the regular co.—like Bull, the genial representative of the Bijou, is just getting around again after a severe tussle with his old enemy, rheumatism.

SPRINGFIELD, MASS.—The Nelson Theatre (P. F. Shea and Co., manager): The Nelson opened as a Summer vaudeville house 2. Manager Shea has closed the New Gilmore for the season. The bill was an excellent one, including McPhee and Hill, Swift and Chase, Lawrence and Harrington, the Nordhous, Francesca Redding, and Carleton May. Alex Wilson, Mlle. Orban's cockatoos, and the Nelson Sisters.

DULUTH, MINN.—Parlor Theatre (W. J. Wells, manager): The week 25-30 proved a prosperous one at this cozy resort. The entertainers were Mat and Jessie Shaeffer, Fred Langley, Sam Green and Bessie Clark, Jennie Bender, and the Sisters Talford.

JACKSON, MICH.—Wonderland (W. W. McEwan, manager): Season, closed April 30. Manager, McEwan.

Ewen opens a Summer season under canvas 1. The attractions for the week are Pinks and her lions, vaudeville and vivigraph. Business large.—Darkest America is billed to appear in Catholic Club Hall (White's Opera House) 5. La Pearl's show will exhibit here 16.

FALL RIVER, MASS.—Casto Theatre (Al Haynes, manager): Week ending May 7 Manager Haynes offered a return engagement of Imogene Comer, who sang patriotic songs. Professor Hilton with his war-graph gave views of our battle ships. The Two Luciers, the Hale Sisters, Clark and Angeline, Charles Robinson, and Little Chip were also in the bill.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 2-7 are Tony Bessie, Shannon and Gordon, Lillie May, and others. Business very slow.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles F.—Palace, London, May 2—14.

Armstrong and Porter—Opera House, Chicago, May 9-14.

Allens, The—Clifford, Chicago, May 1-14.

Adgie—Olympia, N. Y., May 2-14.

Australian Trio—Keith's, Phila., May 9-14.

Adelman and Lowe—Palace, N. Y., May 9-14.

Adams Troupe—Pastor's, N. Y., May 9-14.

Alfredo and Connors—Pastor's, N. Y., May 9-14.

Arensens—Grand, Pittsburgh, May 9-14.

Arner, Charles—National, Washington, May 9-14.

Allen and Regan—Olympic, Providence, May 9-14.

Adelaide, La Petite—Olympic, Providence, May 9-14.

Avery, William—Opera House, Chicago, May 9-14.

Allister, Harry—Orpheum, Kansas City, May 9-14.

Bush, Frank—Haymarket, Chicago, May 9-14.

Buchanan, Lillian—Haymarket, Chicago, May 9-14.

Burgess and Burgess—Opera House, Chicago, May 9-14.

Bennett, Johnstone—Franca, Montreal, May 9-14.

Bogert and O'Brien—Orpheum, San Francisco, May 9-14.

Bias and Binas—Keith's, Phila., May 9-14.

Barth and Fleming—Haymarket, Chicago, May 9-14.

Barnes and Sisson—Harlem Music Hall, N. Y., May 9-14.

Bradley, Maud—Harlem Music Hall, N. Y., May 9-14.

Bonehill, Bessie—Keith's, N. Y., May 9-14.

Britton, Evelyn—Keith's, N. Y., May 9-14.

Boyle, Edward L.—Keith's, N. Y., May 9-14.

Bryton, George—Star, N. Y., May 9-14.

Bennett, Laura—Wonderland, Detroit, May 9-14.

Barton and Ashley—Wonderland, Rochester, May 9-14.

Burke and Andrus—National, Washington, May 9-14.

Blondelles, The—Hopkins, St. Louis, May 8-14.

Bowen, Fred—Columbia, St. Louis, May 8-14.

Craig, Mabel—Howard, Boston, May 9-14.

Carr and Jordan—Palace, N. Y., May 9-14.

Carlin and Clark—Opera House, Chicago, May 9-14.

Clifford and Huth—Creighton, Omaha, May 8-14.

Olympic, Chicago, 16-21.

Coburns, Four—Boston, May 9-14.

Cook and Sonora—Olympia, N. Y., May 9-14.

Cook and Clinton—Keith's, Phila., May 9-14.

Coghlan, Rose—Keith's, Boston, May 9-14.

Conthou, Jessie—Haymarket, Chicago, May 9-14.

Cain and Mack—Haymarket, Chicago, May 9-14.

Cline, Maggie—Palace, N. Y., May 9-14.

Conway and Leland—Olympic, Chicago, May 9-14.

Crane Brothers—Proctor's, N. Y., May 9-14.

Carlisle Sisters—Harlem Music Hall, N. Y., May 9-14.

Caswell and Arnold—Pastor's, N. Y., May 9-14.

Castalet and Hall—Alhambra, Milwaukee, May 9-14.

Campbell and Canfield—Keith's, Boston, May 9-14.

Cookley and Husted—Wonderland, Rochester, May 9-14.

Charmon—National, Washington, May 9-14.

Carver and Black—Olympic, Providence, May 9-14.

Caldwell, Anna—Orpheum, Kansas City, May 9-14.

Cummings and Knight—Olympic, Chicago, May 9-14.

Cushman and Newcomb—Haymarket, Chicago, May 9-14.

De Witt, Josie—Koster and Bial's, N. Y., May 2-14.

Dickson, Charles—Keith's, N. Y., May 2-14.

Downs, T. Nelson—Olympia, N. Y., May 2-14.

Dockstader, Lew—Proctor's, N. Y., May 9-14.

Dumm Brothers—Koster and Bial's, N. Y., May 9-14.

Deaves, The—Academy, Jersey City, May 9-14.

Delphine Trio—Alhambra, Milwaukee, May 9-14.

Dixon, Bowers and Dixon—Keith's, Phila., May 9-14.

Dav, George W.—Keith's, Boston, May 9-14, Keith's, N. Y., 16-21.

Daly, Lizzie Derious—Grand, Pittsburgh, May 9-14.

Deimore and Lee—National, Washington, May 9-14.

Daly and De Vere—Nelson, Springfield, May 9-14.

Drew, John E.—Nelson, Springfield, May 9-14.

Eckert and Heck—Alhambra, Milwaukee, May 9-14.

Wonderland, Toledo, 16-21.

Edna and Wood—Rio de Janeiro, Brazil, April 9—14.

Emperors of Music—Nelson, Springfield, May 9-14.

Eldridge, Press—Harlem Music Hall, N. Y., May 9-14.

Filson and Errol—Opera House, Chicago, May 9-14.

Fagan and Byron—Opera House, Chicago, May 9-14.

Francesca, Little—Olympic, Chicago, May 9-14.

Falke and Senon—Keith's, N. Y., May 9-14, Keith's, Boston, 16-21.

Folly Trio—Alhambra, Milwaukee, May 9-14.

Fansons, The—Wonderland, Detroit, May 9-14.

Flora, Mlle.—Shea's, Buffalo, May 9-14.

Flatow and Dunn—Shea's, Buffalo, May 9-14.

Freemonts, The—Olympic, Providence, May 9-14.

Gillingwater and Heron—Proctor's, N. Y., May 9-14.

Glenroy, James Richmond—Howard, Boston, May 9-14.

Gleboff, Ivan—Proctor's, N. Y., May 9-14.

Giesons, The—Pastor's, N. Y., May 9-14.

Gardner and Ely—Leland, Albany, May 9-14.

Ganah and Dolan—Opera House, Chicago, May 9-14.

Gifford, Edward—Olympic, Chicago, May 9-14.

Gautier—Palace, N. Y., May 9-14.

Genaro and Bailey—Palace, N. Y., May 9-14.

Guyer and Daly—Keith's, N. Y., May 9-14.

Grant and Pomphret—Pastor's, N. Y., May 9-14.

Guille, Albert—Alhambra, Milwaukee, May 9-14.

Gladstone, Lotta—Columbia, St. Louis, May 9-14.

Golden, George Fuller—Keith's, Phila., May 9-14.

Grant and Norton—Keith's, Boston, May 9-14.

Gulbert—Wonderland, Rochester, May 9-14.

Gracey and Burnette—Shea's, Buffalo, May 9-14.

Geer, Harry—Hopkins, St. Louis, May 9-14.

Gilissados, The—Orpheum, Kansas City, May 9-14.

Haynes, Gertrude—Opera House, Chicago, May 9-14.

Haymarket, Chicago, 16-21.

Howe and Edwards—England—16-21.

Hayes and Lytton—Keith's, Phila., May 2-14.

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Judges, The—Olympia, N. Y., May 9-14.

Johnson and Dean—Olympia, N. Y., May 9-14.

Jones, Grant and Jones—Opera House, Chicago, May 9-14.

Jorne and Bell—Orpheum, San Francisco, May 9-14.

King, Vera—Academy, Jersey City, May 9-14.

Kingsley Sisters—National, Washington, May 9-14.

Knight, Mrs. George C.—Columbia, St. Louis, May 9-14.

Lewis, Leona—Proctor's, N. Y., May 9-14.

Lewis and Elliott—Harlem Music Hall, N. Y., May 9-14.

Lowe, Frank—Keith's, N. Y., May 9-14.

Latell, Ed—Keith's, Boston, May 9-14.

Leonards, The—Wonderland, Detroit, May 9-14.

Lowell and Lowell—Shea's, Buffalo, May 9-14.

Lewis, Dave—Olympic, Providence, May 9-14.

Lemont Family—Columbia, St. Louis, May 9-14.

Le Roy, Servais—Koster and Bial's, N. Y., April 25—May 14.

Leonard, Mabel—Haymarket, Chicago, May 9-14.

Langslow—Opera House, Chicago, May 9-14.

Lane, Mary—Opera House, Chicago, May 9-14.

Le Roy and Clayton—Olympic, Chicago, May 9-14.

Haymarket, Chicago, 16-21.

Loretta, The—Wonderland, Toledo, May 9-14.

Le Clair, John—Keith's, Boston, May 9-14.

Le Clair and Leslie—Olympic, Chicago, May 9-14.

Marians, The—Palace, N. Y., May 9-14.

McFee and Hill—Harlem Music Hall, N. Y., May 9-14.

Morellos, The—Pastor's, N. Y., May 9-14.

Mack and Elliott—Pastor's, N. Y., May 9-14.

Marshall, Edna Bassett—Grand, Pittsburgh, May 9-14.

Morton and Elliott—Wonderland, Detroit, May 9-14.

Meeker-Mack Trio—Olympic, Providence, May 9-14.

McMahon and King—Nelson, Springfield, May 9-14.

Mathison, M.—Opera House, Chicago, May 9-14.

Maguire, Nellie—Olympic, Chicago, May 9-14.

Murray Sisters—Haymarket, Chicago, May 9-14.

Morrison, George—Haymarket, Chicago, May 9-14.

Montague and West—Proctor's, N. Y., May 9-14.

Nizaras—Palace, N. Y., May 9-14.

Norman, Mary—Nelson, Springfield, May 9-14.

Newcomb, Blanch—Haymarket, Chicago, May 9-14.

Nawns, The—Pastor's, N. Y., May 9-14.

Onda—Koster and Bial's, N. Y., May 9-14.

Ozard, M.—Olympic, Chicago, May 9-14.

O'Rourke and Burnett—Haymarket, Chicago, May 9-14.

Picchiani Sisters—National, Washington, May 9-14.

Perry and Burns—Olympic, Chicago, May 9-14.

Perry, Lillian

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Mr. and Mrs. Kendal Reappear—The Master Not a London Success—Other Performances.
(Special Correspondence of The Mirror.)

LONDON, April 30.

The Master has come and been seen, but it has not conquered, I fear. In point of fact, this latest play from the pen of the wealthy but intellectual Stuart Ogilvie had long been prom-



JULIA NEILSON.

teed by John Hare, and last Saturday he put it up at the Globe to follow your Martha Morton's play, *A Bachelor's Romance*. As you have seen The Master on your side, there is, of course, no need to descend to particulars as to plot and so forth. It is enough to say that, like Henry Arthur Jones' clever but monotonous play, *Wealth*, played by Tree on our side and by Willard on yours, The Master lacks variety, an essential quality in stage plays, let me tell you. There is far too much of the same part, the vain and domineering business man who would fain bend his wife, children, everybody to his will. When one has to say of so finished an actor as John Hare that there is too much of him in a play, one has said enough to condemn that play.

Of course, The Master, coming from so careful and cultured a writer, contains a good deal of careful and clever writing; but polish and epigram do not atone for lack of action. The only other character worth mention is that of Mrs. "Master," as one may call her, the gentle, devoted wife of the blithering old domestic martinet. This wife was beautifully played by the eldest of the Terry family, Kate (Mrs. Arthur Lewis), who therein made her reappearance on the London stage after some thirty years' absence. Many old playgoers assembled to give her hearty welcome, and many new playgoers to whom she had been, of course, but a name, found much to admire in her refined, artistic method. Her daughter, Mabel Terry-Lewis, a recent stage recruit, was also in the cast, which was in nearly every respect as good as money could make it, and, as for Hare himself, he never acted better. If some sweeping alterations could be made in The Master it might go for a while. In its present state I'm afraid it won't.

Notwithstanding the strangely violent, not to say virulent, attacks of our leading journals, Charles Hawtrey's latest production—namely, E. C. Carton's new play, *Lord and Lady Algy*—is going strong at the Comedy, where it was brought out just before I last mailed. This is as it should be, for it is a delightful piece of work full of humorous and shrewd observation, and with just a dash of pathos here and there that goes straight to the heart. The name parts are a young married couple who have separated owing to incompatibility of temper, especially on a question of cigarettes. He cannot bear Turkish, and she will not tolerate Egyptian. So they wander about the world—that is the world as it is seen in "Society"—on their respective own, visiting each other, however, from time to time to inquire after each other's health, or to ask or bring a tip for some forthcoming race. In due course, Algy is without cause suspected of "carrying on" with the foolish wife of a wealthy soap boiler, when all the while he is trying to save her from falling a victim to the designs of his own brother, a not too moral Marquis.

In this scene poor, well meaning but foolish Algy, who has been drinking, is ordered by the furious soap boiler to quit the house—in the midst of a fancy dress ball. Then, while in a pitiable plight and unable to defend himself, Lady Algy gently leads him to a cab—a natural and effective touch that brings down the house. Anon, Algy in more sober mood and with the aid of his wife, contrives to prevent the wealthy soap boiler's infatuated wife from eloping with his brother—just when both are all ready to start. Later, Algy and his wife seeing the error of their hitherto silly way and finding out how much they really love each other, make it up, both as to cigarettes and other matters, and arrange for a fresh start on £20,000, which Lady Algy has just won on a horse race. Thus ends one of the most brightly written and best acted plays now before the London public. Hawtrey and Miss Compton, daughter of the famous old comedian, Compton, and wife of Author Carton, respectively play Lord and Lady Algy with a fine artistic method, scoring all the time; and among the other chief scorers are Eric Lewis as the would-be wife stealing Marquis, Henry Kemble as the Duke, Arthur Williams, one of the best all-round comedians we have, as the jealous soap boiler, Tudway, and Fannie Ward, whom you know, as the frivolous and fashionably frocked Mrs. Tudway, the would-be elop-

er. Mr. and Mrs. Kendal duly made their welcome reappearance in London on Monday at the new Grand Theatre at Fulham, which is on the Middlesex margin of the Thames facing Putney, where the old English adage was wont to tell us to go "on a pig." The play these popular players chose for their re-entry was Not Wisely but Too Well, which had been written for them by Walter Frith, son of the late Royal Academician Frith, painter of "The Derby Day," etc., and a playwright of diligence and ability. Notwithstanding the fact that it dealt with the old stage theme, the Scotch marriage law, Not Wisely, etc., proved for the most part bright and interesting, certainly for three out of its four acts. The last act was somewhat forced and

unnecessary. Mrs. Kendal admirably played a deserted and long-suffering mother who, twenty odd years before the play commenced, had been tricked into a marriage of the aforesaid tricky Caledonian kind by a young aristocrat who has since developed into a Duke, a part powerfully enacted by Mr. Kendal. At the time the play opens the Duke is about to settle down in wedlock with a highborn dame whom he does not really love, for the simple reason that he has never ceased to love the woman whom he has long repented having, at his late father's instigation, so basely abandoned. It is only on the day the play opens that the Duke learns that his new young secretary is his own son by this Scotch marriage. Whereupon he seeks the mother out, but for a time circumstances tend to make the marital and domestic confusion worse confounded; until—some twenty-four hours later—the Duke becomes off with his new love and on with his old, and arranges to promptly recognise his Caledonian contracted wife and to let his secretary son marry the girl of his choice.

As I have said, the play turned out to be bright and interesting, although with the exception of the Kendals and I. F. Graham, who enacted a doddering Colonel, it was not too well played. Being so good a play, I must confess that I, perhaps uncharitably, could not but attribute certain volcanic journalistic attacks upon it as having arisen from some dash of critical jealousy at Walter Frith having recently obtained the post of dramatic critic on the *Pall Mall Gazette*—a post which a good many have been seeking of late.

Our long closed Avenue reopened on Wednesday with the three-act farce entitled The Club Baby. This Club Baby is an infant who had been left on a club doorstep, and has been forthwith adopted by the Clubbers. News of the adoption gets abroad among the Clubbers' respective domestic circles, arousing therein much speculation as to its paternity, and even causing certain Clubbers' women kind to don male disguises of various, and in some cases more than usually obvious, kinds in order to pluck out the heart of the mystery.

I have heard The Club Baby described as of American extraction, but I have no definite evidence on that point. Anyhow, although not by any means too startlingly novel in plot or in situations, it is certainly an amusing piece of nonsense, and kept the audience on the laugh all the time. It is seldom that a play of the kind has been better cast. The chief players are that fine low comedian, Lionel Brough; his clever light comedy son, Sydney; those able players, Fred W. Bixey, Compton Coutts, Vane Featherstone, Susie Vaughan, the big sister of Kate; Alice Beet, one of our best alway impersonators, and Robert Soutar, Nellie Farrer's husband, who was for some twenty years stage-manager for John Hollingshead at the Gaiety. The name part was played by a real live infant, who ought to have been in bed.

Beerbohm Tree celebrated on Thursday night not only the first anniversary of the opening of Her Majesty's Theatre, but also the hundred and oddth performance of old Will Shakespeare's Julius Caesar. The audience, like the little edition of *De Luxe* of the play presented by Tree, was gilt edged, and included Dukes, Duchesses, Viscounts, Earls, Judges, Barristers, Doctors, Stage Players, and M. P.'s. At the subsequent supper, to which we were bidden, great folk of this kind abounded, among them being our Sir Henry Irving, who, having closed the Lyceum last Wednesday, is busy with the final rehearsals of The Medicine Man for production there next Wednesday.

Our Shakespeare boom last week at the Camberwell Metropole, which your esteemed American Ambassador patronized one evening, did not, I fear, result in a financial success. For there are, alas! a good many playgoers who prate loftily concerning the Bard and all his works, but who religiously stay away from Shakespearean productions when they have to pay to go in. Nor do many of these praters trouble to acquire any knowledge of the said Bard's works. Even among the aforesaid swagger audience at Her Majesty's, where many present followed Julius Caesar book in hand, some of the remarks that fell from apparently otherwise educated folk concerning this play so new to them would have made you squirm.

The Hamlet performance which was due at the Shakespeare Clapham just after I mailed was for some time likely to be a case of Hamlet with the Prince of Denmark left out. E. H. Vanderfelt had long been billed to play the Dane, but just before the curtain went up it was announced that he was too ill to appear, but that Clifton Alderson, a well known suburban actor, would essay the part, which he did—often book in hand—and got through very well.

At the conclusion of the performance on Thursday, Tree announced that his next Shakespearean performance would be King John, and that he had arranged for a new dramatization by Sydney Grundy of Dumas' Three Musketeers. Thereby did Tree verify the tip I sent you as to both these matters many weeks ago. Imre Kiralfy opens Earl's Court on vast exhibition lines again next Saturday. We on this side are very glad to learn that our favorite, Mrs. John Wood, is not going to leave us in order to play in your city. You, of course, are sorry. The wildly farcical comedy called The J. P., already described by me, has caught on at the long unfortunate Strand; Willie Edouin has, I hear, renewed the new lease thereof which he holds from your ever humorous citizen, John Sleeper Clarke. Joseph Hatton's new version of Jack Sheppard, as played by Weedon Grosmith and company, finishes its run at the Pavilion, Whitechapel, to night. There was talk of taking it to Drury Lane, but this matter is now off and The White Heather will be revived instead. Mrs. Potter and Kyrie Bellew have done so well in our provinces that Charles J. Abns has re-engaged them. Clissie Loftus was to have reappeared at the Alhambra on Monday in a new sketch by her husband, Justin Huntley McCarthy, but in consequence of throat trouble she cannot come till at least Monday week.

Your apparently merry play, What Happened to Jones, is to have its first regular English production on Whit Monday at the Grand Theatre, Croydon, a big suburb some ten miles from London city. This play was to have been done at the Royalty, where Louie Frear finishes up with Julia to-night, but it has now been arranged that George E. Sims and Leonard Merriack's new farcical comedy, My Innocent Boy, shall be played there next. You will be pleased to learn that your Sidney Drew has been engaged for the name part. From what I have seen of Drew in our halls I regard this as a wise choice.

On Thursday, while the big syndicate halls directors' quarrels, already described by me, were at their height, H. Newson-Smith, the renowned accountant and once head of the said syndicate and the real starter of those halls' prosperity of late years, died of heart disease and other complications. He was an old and esteemed friend of mine, and I feel sure, humanly speaking, that had he been contented

after his terrible illness, a year or two ago, to quietly enjoy the wealth he had accumulated instead of worrying further about those halls and things he would not thus have died at the early age of forty-three.

Herewith a portrait of Julia Neilson, who is playing the much perplexed heroine in that unwholesome play, The Conquerors, at the St. James'. This play, despite the wholesale condemnation it has received both for its libels on the German army and on good taste generally, is doing big business. But if you ask me I think it is because of the heavy advance booking before the play came out. As I said before, I don't want to see George Alexander lose by this magnificent production, but I heartily wish he was giving us material more worthy of his and his company's sound reputation. Kindly excuse me while I withdraw to weep a while.

GAWAIN.

MANAGER ALBAUGH SELLS OUT.

It will surprise many to learn that John W. Albaugh has sold out his interest in the Lafayette Square Opera House, Washington, and that his connection with that house will end next Saturday night. Mr. Albaugh's partner, U. H. Painter, is the purchaser of his interest. The terms of the transfer have not been made public.

Mr. Albaugh has been a manager in Washington for twenty years. For five years he managed the National Theatre and for ten years the Grand Opera House. He built the Lafayette Square, but it is likely that the circumstances connected with his association there during the past year or two have not been to the liking of a manager whose experience had previously been independent.

Mr. Albaugh will go to Long Branch next week to spend the Summer at his cottage there. He says that he will not do any theatrical work for six months at least, and it is possible that he may retire from the field permanently. It is likely that he will continue his residence in Washington. Mr. Albaugh still holds the Lyceum Theatre, in Baltimore, which, under the admirable management of his son, has been a very profitable house this season with a permanent stock company.

"If the receipts there continue as large as they have been this season," says Mr. Albaugh, "I can, with the investment of the money I shall receive from the sale of my interest in the Lafayette, have a competence that will enable me to live without exertion during the rest of my life."

SOME PUZZLING PROBLEMS.

The committee in charge of the E. E. Zimmerman testimonial at the Manhattan Theatre, May 19, are wrestling with a number of puzzling problems. The receipt last week of checks for \$100 from Joseph Jefferson, \$50 from Jacob Litt and Mr. Goodrich, of Wall Street, has set the committee figuring on the number of boxes available. Meantime Manager Chamberlain, of Burlington, Ia., sends \$10 for two seats in the gallery, with instructions to "swap the tickets for a bale of hay," with no word as to the disposition of the hay. Manager Jean Jacques, of Watervliet, Conn., sends \$5 for a gallery seat to be presented to the handsomest sonnette in New York, leaving the responsibility of selection to the committee. A Southern manager who desires to be anonymous sends \$10 for a seat for the member of the Union Square vaudeville brigade who does not claim to have made the greatest hit ever scored at Keith's or Pastor's. The committee are confronted with these various puzzling problems.

SAID TO THE MIRROR.

LUCIANO CONTRERAS: "I wish to deny that J. J. McCloskey is the author of the musical spectacle, *Battles of our Nation*. He had nothing to do with it."

EDWARD OWINGS TOWNE: "Jere Grady, in a letter to THE MIRROR, denying that he has pirated my play, By Wits Outwitted, says that he obtained a play of the same name from James M. Barry. Will he please inform me of the whereabouts of James M. Barry, when and where he bought the comedy, and what right James M. Barry had to sell it to him? Will he also explain why he stated to Walter Moss, of the Ole Olson company, in Lewiston, Maine, that he had obtained the right to play the piece from me? I shall bring suits against local managers who play my comedy under any name in their theatres."

"BASIL MCHENRY: "I met old Uncle Dan Emmet, the author of 'Dixie,' at Mount Vernon, Ohio, recently. He will be eighty-three years of age this Spring, yet appears to be hale and hearty. He said he had never felt better in his life. 'But the next time I travel,' he remarked, 'I shall insist upon being toted to the newspaper offices in the daytime.'"

J. J. COLEMAN: "Next season will unquestionably see a general return to the stock system. The public are not going to pay \$1.50 to see a production when they can see an equally good entertainment for 50 cents. My early training in the business was acquired at the Boston Museum, where 75 cents purchased the best seat for a performance in which Warren, Charles Barron, W. J. Lemoyne, Mrs. Vincent, and Mary Skerrett participated. In the palmy days of Wallack's stock \$1 and 75 cents were the prices charged for seats in the parquette. The stock company is returning to popular favor, and, when it comes, it comes to stay."

HARRY JACKSON: "The report that I suffered heavy loss by the fire which destroyed the stock of the Great Western Printing Company is not true. I lost some printing, but not enough to cripple my intended Summer tour to the Coast. All my new pictorial work for my play, Over the Sea, is safe in the hands of the Greve Lithograph Company at Milwaukee, and I shall fill all dates for which I contract."

HARRY F. JORDAN, manager Knickerbocker Opera company: "I have read every issue of THE MIRROR for nineteen years, and have often seen letters received by it from various advertisers stating what a vast number of replies each had received from advertisements. I must admit that until now I read such letters with just a grain of doubt; you know, but my advertisement, which appeared in THE MIRROR last week, resulted in my receiving answers of every description. I have not counted them yet, but I am sure that even in the four days since the advertisement was published I have received over three hundred letters, with places more than two days from New York yet to hear from; and from now on I shall have no more doubts, even the slightest, as to the merits of THE MIRROR in every way."

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"The Strongest Trunk made."

Wanted,
Everybody

To write for
Book that tells all.

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ABOUT DAVIS AND KEOGH.

The report of the dissolution of the managerial firm of Davis and Keogh is emphatically denied by both partners. To a *Mirror* man who called at the firm's headquarters last week, Scott Marble, representing W. T. Keogh, said: "I am authorized to deny this rumor. Mr. Davis was in the office this morning and had a long talk with his partner. The friendliest relations exist between them. Next season they will put out five productions under the firm's trade-mark."

"Where did this rumor of dissolution originate?"

"We have taken pains to trace it to its source. Some disgruntled agent who had been discharged by the firm went out on the Rialto and did a lot of gossiping. There are always people who know more about your business than you know yourself. They will tell all they know and more, too, if they can only find listeners. Then the first intimation we had of this gossiping was when a reporter from a certain daily paper came to verify the rumor. Mr. Keogh denied the story, and the reporter went out and deliberately misquoted him."

H. M. Bennett, the head of the Bijou circuit, said to a *Mirror* man: "No split in the firm of Davis and Keogh can affect the Bijou circuit. Whether they separate or not makes no difference whatever to me. The circuit is an institution. The theatres are all there, and they will be open every week of the season."

"But are not your interests bound up with those of Davis and Keogh?"

"I hold the controlling interest in the circuit."

"But don't they supply your circuit with plays?"

"Well, what does that signify? If they split their partnership, somebody else will supply me with plays. It won't make a nickel's difference to me. If Davis and Keogh can't fill a week for me with one of their attractions, Mr. Calder or some other manager can. At present I am considering a certain proposition from Mr. Calder. His new production, John Martin's Secret, will open at the Star Theatre next Fall. I hold the controlling interest in the Star."

"Will it be run next season as a combination house for melodrama?"

"It will be run as I dictate. It will play the attractions that I see fit to put there."

"Do you think that melodrama is on the decline?"

"No, sir, I don't. Good, vigorous melodrama with a hot sensation scene will always appeal to the patrons of popular priced houses. Critical theatrogoers may not like melodrama, but it is a staple of dramatic diet with the people."

THE ACTORS' SOCIETY.

The new quarters of the Actors' Society, opposite THE MIRROR building, are generally praised for their commodiousness and comfort. "We were put to considerable expense," said Secretary Reynolds, "in refitting and redecorating the house, but we are thoroughly satisfied that our labors were not in vain. The club house is as cozy and inviting as any in the city, and during the next month the rooms will probably be a daily resort of our members. It is the intention of the lady members of the club to establish a good reading library of theatrical books."

COMPANIES CLOSING.

Washburn's Minstrels, at Dayton, Ohio, on April 30.

J. E. Toole, after a season of thirty-seven weeks, at Pittsburgh, Pa., on May 21.

Shall We Forgive Her, at Minneapolis, on May 7.

Monte Carlo, at Philadelphia, on May 7.

Martin's Uncle Tom's Cabin, on June 1.

What Happened to Jones, after a successful season of thirty-five weeks, at Pittsburgh, on May 7.

Town Topics, at Milwaukee, on May 29.

A Southern Romance, at Utica, N. Y., on April 26.

The Sages, on June 11.

Alone in Greater New York, at St. Louis, on May 14.

The Two Orphans, at Newark, N. J., on May 7.

The Girl from Paris, at Lancaster, Pa., on May 4.

Little Trizie closed its regular season on April 30, at Hudson, Mich. Manager and Mrs. Robbins are at their home in Detroit.

Thomas W. Keene, at Montreal, on May 28.

Mr. Keene will rest for a month at his home on Staten Island before commencing preparations for next season. He may add a new play, written by a clever Chicago journalist, to his repertoire. Charles B. Hanford will continue as Mr. Keene's business-manager and leading man.

Cuba's Vow, at Baltimore, on May 7. The next tour will begin at Bridgeport, Conn., on Oct. 10.

The June Agnott company closed a fairly successful season at East Liverpool, Ohio, on April 23. The manager, Major T. C. Howard, has become treasurer of Pawnee Bill's Wild West, which is much enlarged for coming season; Thomas R. Perry, the agent, has taken the same position with Hummel's Circus at Cincinnati; Mr. and Mrs. Joseph D. Clifton (June Agnott) came to New York; John Morris opened at Plainfield, playing dates; W. C. Cushman will join his father, Frank Cushman, to play dates; Wilbur M. Roe joined a stock company in Chicago; Agnes Purcell remains at her home at Allegheny, Leyton Starke has resumed the grocery business at Sisterville, W. Va.; Joseph McHugh went to Philadelphia, where he has fallen heir to some property by death of a relative, and H. L. Webb and Cora Wilmont joined The Electrician.

NEW ORLEANS AND RETURN, \$27.50.

The Southern Railway will sell round trip ticket, Washington to New Orleans and return, on May 17, 18, and 19, account of Presbyterian General Assembly. Tickets good to return June 4th. Double daily through Pullman service. Dining cars. For further particulars call on or address Alex. S. Thwaites, Eastern Passenger Agent, 271 Broadway, New York.

MANAGERS' DIRECTORY.

THEATRES.

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ACADEMY OF MUSIC

NOTICE TO MANAGERS OF FIRST-CLASS ATTRACTIONS. The Academy will be completed about July 1, and I am now booking season 1898-99. Thoroughly modern ground floor, steam heat, electric and gas light. Seating capacity 1800. Resident population 30,000; transient 30,000 to 180,000. Can stage the largest production on the road. Everything new. JAS. FRALINGER, Sole Owner and Manager.

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A \$30,000 Opera House. All modern improvements. Capacity 800. Drawing population 10,000. Best show town in this section. Open six railroads. Only five hours from Atlanta, Savannah and Montgomery. First-class attractions wanted. All dates protected. Strong attraction wanted for Nov. 24. E. D. WOLFF, Mgr.

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Miss Lawrence was admirably successful in all of the emotional scenes given her by the playwright and she held the attention of her audience uninterruptedly throughout the evening, giving renewed evidence of her great skill in depicting emotional characters.—*Boston Herald*, May 8, 1898.*Catherine Campbell*

Joanna in Shall We Forgive Her. Forepaugh's, Phila

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